The Fog

THE FOG

a screenplay

by

John Carpenter

and

Debra Hill

Final Shooting

FOR EDUCATIONAL
PURPOSES ONLY

THE FOG

1 The screen is in total BLACKNESS. We hear a TICKING sound. SUPERIMPOSE:

FROM GHOULIES AND GHOSTIES
AND LONG-LEGGED BEASTIES
AND THINGS THAT GO BUMP IN THE NIGHT
GOOD LORD DELIVER US.

DISSOLVE TO:

2 EXTREME CLOSEUP - GOLD WATCH

An old, gold pocket watch fills the FRAME.

Lit by firelight, the edges of the watch gleam. It is the source of the TICKING. The time is 11:55.

Slowly the watch begins to move, swaying back and forth on its chain like a pendulum.

MACHEN
(voice over)
Eleven fifty-five . . . Almost midnight. Enough time for one more story.

3 EXT. HILLSIDE - ANGLE ON CHILDREN - NIGHT

REVERSE ANGLE. The watch continues to dangle in foreground. Behind it, across a small glowing fire, are a group of CHILDREN huddled together staring intently at the man holding the watch (o.s.)

One LITTLE GIRL hides her face in the shoulder of ANDY WAYNE, a bright-eyed seven-year-old sitting next to her. Finally she turns her face back to listen again.

(CONT'D)

3 CONTINUED

MACHEN (CONT'D)
(voice over)
One more story before twelve, just to keep us warm.

Suddenly Machen's hand grabs the watch and SNAPS it shut!

The children jump, their eyes staring at the watch and then flicking up to the face of ARTHUR MACHEN.

4 CLOSEUP - ARTHUR MACHEN

He is a large, round man. He has a full white beard and wears a sea captain's cap. Dressed in a fading navy blue pea jacket he wears a white ivory whale's tooth on a chain around his neck. Machen is an old fisherman who looks appropriately ominous for the children as he is lit by the firelight.

MACHEN (CONT'D)
In five minutes it will be the twenty-first of April. One hundred years ago, on the twenty-first of April, out there on the water by Spivey Point, a small clipper ship drew towards land. It was said that the men on board, all twenty of them, were rich and carried a great chalice of gold in their hold. They were coming here to Antonio Bay to start a new home. But as they pulled closer and closer to shore suddenly,
out of the night the fog rolled in, a thick vaporous shroud that covered the ship, obscuring the shoreline and the bonfire that the town had set to guide them safely past the breakers. For a moment they could see nothing, not a foot in front of them, but then one of them saw a light through the fog! By God, it was a fire burning on the shore, strong enough to penetrate the swirling mist. They steered a course toward the light . . .

Machen glances down at the flickering fire.

MACHEN (CONT'D)
. . . but it was a campfire, like this one, built by someone down the beach from the main bonfire.

(CONT'D)

5 ANGLE ON CHILDREN

They stare in guilty horror at the fire in front of them.

MACHEN (CONT'D)
The campfire guided them toward Spivey Point the wrong way, toward the breakers.

6 ANGLE ON MACHEN

MACHEN (CONT'D)
The ship crashed against the rocks. Its hull sheared in two. The mast snapped like a twig. The wreckage sank with all the men on board clawing and gasping for air as the black ocean closed in around them. At the bottom of the sea lay the Elizabeth Dane and her men, their lungs filled with salt water, their eyes open and staring in the darkness. And up above, as suddenly as it had come, the fog lifted, receeded back across the ocean, and never came again. But it is told, by the fishermen and their fathers and grandfathers, that when the fog returns to Antonio Bay the men at the bottom of the waters off Spivey Point will rise up and search for that campfire that lead them to their dark, icy death.

7 ANGLE ON CHILDREN

Terrified, they just stare at the fire. There is a hushed silence. Just the flickering HISS of the flames.

Suddenly a CHURCH BELL BLASTS open the silence: GONG! The children jump and GASP, their eyes wide.

8 CLOSEUP - MACHEN (EFFECT)

He smiles at the children and glances at his watch.

MACHEN
Twelve o'clock, April the twenty-first . . .

CAMERA SLOWLY BOOMS UP from Machen's face, up through the shadows of trees behind him, up to reveal that we are on a hillside looking down on Antonio Bay, a small northern California coastal town, at night.

9 EXT. OCEAN - LOW ANGLE - NIGHT (EFFECT)

CAMERA IS LOW, level on the water. In the distance we see the lights of Antonio Bay and hear the second GONG of the church bell.

Slowly we are aware of something moving across the water in foreground. It is the leading edge of a dense fogbank drifting slowly toward Antonio Bay.

Finally the fog completely obscures the lights in the distance. Silence. The LAPPING of ocean water and another distant GONG.

Then suddenly a black, clawing hand EXPLODES through the surface of the water!

It is caked with slime and twisted with seaweed. The hand REACHES RIGHT AT CAMERA, COVERING THE LENS, plunging us into BLACKNESS.

SUPERIMPOSE:

THE FOG

ROLL MAIN TITLES as we hear the GONGS of the distant church bell. After the final credit we

DISSOLVE TO:

10 EXT. ANTONIO BAY - ESTABLISHING SHOT - NIGHT (EFFECT)

We hear the twelfth GONG of the church bell over the few twinkling lights of Antonio Bay. Almost everything is closed down now. The small town is dark.

SUPERIMPOSE:

THE NIGHT BEFORE
THE FOG

Over the shot we hear a very low, sensual female VOICE:

STEVE
(voice over radio)
That makes it just about one minute after twelve midnight. This is KAB, Antonio Bay, California, and I'm Steve Wayne and if you don't have anything to do right now I'll be here playing music for another hour or so.

11 CLOSEUP - TRUCK RADIO

We are CLOSE on a radio in the dashboard of a truck.

STEVE (CONT'D)
(voice over radio)
Even if you have something to do keep me turned on for awhile and I'll try my best to do the same for you.

12 INT. TRUCK - NIGHT

At the wheel of the truck is NICK CASTLE, a fisherman. He is a rugged-looking man in his thirties. He smiles at the voice on the radio.

NICK
Okay . . .

MUSIC comes over the radio. Nick glances up.

13 NICK'S POV - THE ROAD

Illuminated by the truck headlights we see a GIRL standing hitchhiking by a roadsign that reads:

WELCOME TO
ANTONIO BAY

14 ANGLE ON NICK

As he passes her Nick puts on the brakes and stops the truck. He glances over to his right.

15 NICK'S POV - SIDE VIEW MIRROR

In the side view mirror we see the girl run up to the passenger door.

16 INT. TRUCK

The door opens and ELIZABETH SOLLEY jumps into the passenger seat. She is 19 and wears a fatigue jacket over her T-shirt and blue jeans. Despite her angular sexuality she has a Tom-Boyish quality to her.

ELIZABETH
Hi.

NICK
Hi.

(CONT'D)

16 CONTINUED

ELIZABETH
How far are you going?

NICK
Other side of town.

ELIZABETH
(with a grin)
I'm going near there.

NICK
Okay.

Nick puts the truck in gear and starts up again. The MUSIC on the radio ends and Steve's voice comes on.

STEVE
(voice over radio)
It's four and a half minutes after midnight and let me be the first to wish Antonio Bay a Happy Birthday. We're one hundred years old today!

Suddenly the driver's window next to Nick SHATTERS wildly into a million pieces!

17 ANGLE ON FRONT WINDOW

The entire front window SHATTERS, BLASTING inward!

18 ANGLE ON ELIZABETH

She SCREAMS and the passenger window CRASHES in on her!

19 INT. TRUCK

Nick swerves over to the side of the road and stops.

NICK
Are you all right?

ELIZABETH
I think so.

Nick stares at the empty windows all around him in disbelief.

NICK
What hit us?

(CONT'D)

19 CONTINUED

Nick leans forward.

20 NICK'S POV - REAR VIEW MIRROR

The rear view mirror is shattered.

21 ANGLE ON NICK

He leans outside his window.

22 NICK'S POV - SIDE VIEW MIRROR

It too is shattered.

23 INT. TRUCK

Nick is totally dumfounded.

ELIZABETH
Maybe you got weak glass.

Steve comes back on the radio.

STEVE
(voice over radio)
It's a quiet fifty-nine degrees in Antonio Bay and the weatherman tells me we may be in for some rain tonight. . .

CUT TO:

24 EXT. OLD CHURCH - ESTABLISHING - NIGHT (EFFECT)

A huge, ancient stone church with a bell tower sits on a hill at the inland end of Antonio Bay.

STEVE (CONT'D)
(voice over radio)
. . . . but from up here where I'm sitting it looks like clear skies and no clouds. Maybe the weather-man's been working too hard.

25 INT. BELL TOWER - CHURCH - NIGHT

We are inside the bell tower on the ground floor, CLOSE on a portable radio.

(CONT'D)

25 CONTINUED

STEVE (CONT'D)
(voice over radio)
I'll be hanging around here for almost another hour just to see which one of us is right; and I'm inviting you to hang around with me.

MUSIC begins to play over the radio as CAMERA PULLS BACK to reveal BENNETT TRAMER, a gangly 14, as he coils up the bell rope and ties it to a wooden hook on the wall. He picks up the portable radio and steps out of the tower.

CAMERA FOLLOWS HIM down a narrow hallway leading up to a door with a light at the other end. Bennett CLICKS off the radio and peers in the door.

CAMERA MOVES IN OVER HIS SHOULDER to reveal FATHER MALONE seated at a table with his back to us. He hasn't heard Bennett's approach.

BENNETT
I'm all through, Father.

Father Malone turns around, startled. He is a gaunt man in his forties with a rather good-looking face. He stares at Tramer anxiously then stands up carefully as if he is hiding something behind his back.

FATHER MALONE
That's fine, Bennett. I won't need you until four tomorrow.

BENNETT
Yes sir.

Bennett puts the radio on a table and takes his jacket off a hanger.

BENNETT (CONT'D)
I was wondering, Father, could I get paid?

FATHER MALONE
Tomorrow.

BENNETT
It's been over a month . . .

(CONT'D)

25 CONTINUED

FATHER MALONE
Tomorrow, Bennett. Now get on home before your parents start to worry.

BENNETT
Yes sir.

Bennett turns and walks away down the hall. As his FOOTSTEPS fade Malone just stands there before bringing out the bottle of whiskey he has been holding behind his back. He takes a deep swig.

FATHER MALONE
Tomorrow . . .

He notices that Bennett has forgotten the portable radio on the table. He picks it up, thinks about going after the boy, then changes his mind.

FATHER MALONE (CONT'D)
Everything tomorrow.

He CLICKS on the radio and listens a moment, then cocks his head around as if he has heard something. He shuts off the MUSIC and strains to hear. Silence.

Then a slight RUSTLING SOUND, a SCRAPING . . . Father Malone quickly hides the whiskey bottle behind him.

FATHER MALONE
Hello?

Silence.

FATHER MALONE (CONT'D)
Bennett?

No answer.

Then WHAM! An object falls on the desk with a tremendous CRASH, right IN FRONT OF CAMERA!

Startled, Malone jumps back.

13 CLOSE SHOT - MALONE'S HAND

The whiskey bottle falls out of his hand.

14 CLOSEUP - FLOOR

It SMASHES on the stone floor.

15 ANOTHER ANGLE - FLOOR

The portable radio also THUDS on the floor and instantly CLICKS on. MUSIC BLARES OUT.

16 ANGLE ON FATHER MALONE

He looks at the bottle and the radio, then glances over at the table.

17 MALONE'S POV - TABLE

Lying on the table is a stone slab from the wall of the church.

18 ANGLE ON FATHER MALONE

He looks up from the table.

19 MALONE'S POV - WALL

A few feet above the table is an open hole in the wall where the slab once was. It is as if the slab has been pushed out from the inside.

20 ANGLE ON FATHER MALONE

He stands up on his tip-toes and peers into the hole. Then he reaches inside.

21 CLOSEUP - BOOK

Malone's hands pulls out an old, leather-bound book, rotted with moisture yet still intact. He opens it.

On the first page we read:

JOURNAL OF

FATHER PATRICK MALONE

1880

Over the radio the MUSIC ends and Steve's low, dusky voice returns.

(CONT'D)

21 CONTINUED

STEVE
(voice over radio)
It's all of twelve minutes after midnight and this is Steve Wayne, your nightlight, around until about one o'clock.

22 EXT. LIGHTHOUSE - ESTABLISHING - NIGHT (EFFECT)

A white stone lighthouse sits on the edge of a cliff overlooking both Antonio Bay and the ocean.

(CONT'D)

22 CONTINUED

STEVE (CONT'D)
(voice over radio)
I'm high tonight in the KAB light-house on Spivey Point, and in case you've forgotten it's April 21 and a Happy 100th Birthday for Antonio Bay.

23 ANGLE ON LIGHT - TOP OF LIGHTHOUSE

For an instant the SCREEN is wiped white as the light on top of the lighthouse slowly whishes by.

CAMERA BOOMS DOWN to a small, glass-enclosed room just below the top of the lighthouse: the broadcast booth of KAB radio. CAMERA MOVES IN toward the console and STEVE WAYNE seated in front of a microphone. In her late twenties, she is a striking-looking woman, darkly sensual and guardedly vulnerable. As she talks into the microphone, lit by the warm yellow glow of the low-hanging lamps, WE MOVE INTO A CLOSEUP.

STEVE (CONT'D)
There's a celebration planned for tonight and if you're so excited about it you can't sleep, stay up with me and I'll figure out some way to keep you occupied.

She flips a switch on the console and another RECORD begins to play. She looks at the microphone in front of her as if it is a person and talks to it flatly in her normal, non-sensual voice.

STEVE
(to the microphone)
Maybe a hot game of checkers.

In a smooth motion she lights herself a cigarette and checks the dials on her machines, noting them in her logbook.

STEVE (CONT'D)
(singing to herself)
If checkers really aren't the best,
How about
A quiet game
Of chess?

The phone RINGS. As she continues to log the meters and smoke her cigarette Steve answers it.

(CONT'D)

23 CONTINUED

STEVE
(into telephone)
Hello, KAB.

O'BANNON
(over telephone)
Hello, sweetheart.

STEVE
Oh, hi, Dan. What have you got? Never mind, don't answer that.

24 INT. WEATHER STATION - NIGHT

DAN O'BANNON sits in front of a bank of glowing machinery in the small weather station.

O'BANNON
(into telephone)
I'm calling to see if you're lonely and if there's anything I can do about it.

25 INTERCUT PHONE CONVERSATION

STEVE
Never lonely, Dan. I thought you were off at seven.

O'BANNON
I changed shifts so I can make it to the big party tonight. Will you be there?

As she talks Steve matter-of-factly goes about selecting the next several records for air play.

STEVE
I'm a working girl.

O'BANNON
You have to take some time off.

STEVE
Until I can talk someone else into giving up city life for Antonio Bay, I'm it, and 'it' means fifteen hours a day.

(CONT'D)

25 CONTINUED

O'BANNON
Too much work . . .

STEVE
It isn't easy owning your own station . . .

Steve glances at the needle on the record playing.

STEVE (CONT'D)
. . . and if you don't tell me why you called in about ten seconds I'm going to hang up on you.

O'BANNON
You want something to talk about?

STEVE
Anything . . .

O'BANNON
I got a position on a little trawler still out about fifteen miles. Called the 'Sea Grass'. And I got something on my scope that looks like a fog bank about twenty-five miles out moving in their direction.

Steve writes all this down in her log book.

STEVE
Thanks, Dan. That's worth about fifteen seconds.

O'BANNON
I'm worth longer than that.

STEVE
I'm on the air. Bye.

She hangs up the phone and flips a switch.

STEVE
(into microphone)
Ahoy, maties, this is KAB, Antonio Bay. Steve Wayne here beaming a signal across the sea.

CUT TO:

26 OMITTED

27 EXT. TRAWLER - OCEAN - NIGHT

The small fishing trawler bobs up and down in the darkness. We can see only the glowing lights from the inside of the ship.

STEVE (CONT'D)
(over radio)
To the men of the Sea Grass, fifteen miles out tonight, a warm hello and keep a watch out for that fogbank coming in from the east.

28 INT. TRAWLER CABIN - NIGHT

AL WILLIAMS, the captain, and BAXTER and WALLACE, two young fishermen, sit drinking beer in the small, dimly lit cabin. They listen drunkenly to the portable radio on one of the bunk beds.

STEVE (CONT'D)
(over radio)
In the meantime why don't you just sit back and relax with me while I play this song from the Coupe de Villes dedicated just to you.

The SONG begins and the men WHISTLE. Wallace gets up and shuffles over to the port window. Williams chugs his beer.

WILLIAMS
Boy would I like to meet her.

BAXTER
I saw her once at the grocery store.

WILLIAMS
And . . . ?

BAXTER
(grins)
You'd like to meet her.

Wallace stares out the window.

WALLACE
She's crazy. There's no fogbank out there.

Williams and Baxter ignore him.

(CONT'D)

28 CONTINUED

WILLIAMS
What do you know about her?

BAXTER
She owns that goddamn lighthouse.

WILLIAMS
I know that.

BAXTER
Her son plays little league with my son.

WILLIAMS
She's a mother?

BAXTER
I thought you were happily married.

WILLIAMS
Not that happy.

Wallace is still at the window.

WALLACE
There's no fogbank out there.

29 WALLACE'S POV - THRU PORT WINDOW (EFFECT)

It is very dark outside, except that the moon illuminates the water on the horizon. There, just barely visible, moving slowly towards us, growing in size, is the fog.

30 INT. CABIN OF TRAWLER

WALLACE
Hey, there's a fogbank out there.

Williams and Baxter stare at him a moment, then slowly climb to their feet.

WILLIAMS
I'm drunk enough, let's go back.

Baxter turns and stumbles out of the cabin up on to the deck.

WILLIAMS (CONT'D)
(to Wallace)
Give him a hand, will you?

(CONT'D)

30 CONTINUED

WALLACE
Al, come here.

WILLIAMS
Just give him a hand.

WALLACE
Come here . . .

Slowly Williams walks over to the port window and looks out.

31 POV THRU PORT WINDOW (EFFECT)

The fog is closer now, moving rapidly toward the trawler.

Suddenly from inside the fog there is a WHITE, PALE GLOW THAT PULSES BRIGHT AND THEN DARK AGAIN.

32 INT. TRAWLER CABIN

WILLIAMS
What was that?

WALLACW
It's kinda glowing . . .

33 INT. STEERING HOUSE - NIGHT

Baxter strolls into the steering house and steps to the wheel. He glances out the window.

34 POV THRU WINDOW (EFFECT)

The fog moves right at us, THROBBING SLOWLY ON AND OFF WITH A PALE RADIANCE, AS IF IT IS ALIVE.

35 INT. STEERING HOUSE

Baxter stares at it incredulously, then glances down at the dials in front of him.

BAXTER
Hey Al . . . Al!

36 EXT. TRAWLER - OCEAN (EFFECT)

The fog drifts into FRAME and slowly closes in around the trawler, GLOWING PHOSPHORESCENTLY.

37 EXT. DECK - NIGHT

The fog has totally enveloped the trawler. Williams and Wallace stumble up out of the cabin. Suddenly all around them the fog GLOWS. There is a hollow RUSHING SOUND almost like wind.

38 INT. STEERING HOUSE

Williams and Wallace jump inside, SLAMMING the door behind them. Baxter stares in horror at his dials.

Everything is going haywire. The needle on the compass is spinning, the lights are flashing on and off, the radio emits a HIGH-PITCHED SQUEAL. Williams rushes over to the radar screen.

39 CLOSEUP - RADAR SCREEN

As the radar sweep circles the screen a large dot PINGS close to the center.

40 INT. STEERING HOUSE

WILLIAMS
Christ, there's something right in front of us!

40A EXT. REAR OF SHIP - GENERATOR HOLD - (EFFECT)

The fog drifts along the rear of the ship. It reaches the generator hold, a small compartment in the deck. The fog suddenly sweeps down. Almost like fingers the leading edge of the fog curls into the cracks around the hold.

40B INT. GENERATOR HOLD

The fog drifts down and reaches right into the generator. The generator SPURTS and SHORTS OUT from the moisture.

41 INT. STEERING HOUSE

Suddenly the lights go out!

WILLIAMS
The generator!

Williams and Wallace race out of the steering house leaving Baxter at the wheel.

41A EXT. DECK

The two men can barely see in front of them. Again and again the fog GLOWS. The WINDY RUSHING SOUND is LOUD, like the inside of a hurricane.

WILLIAMS
(shouting)
Can you see anything?

WALLACE
Here!

He hands Williams a flashlight. Williams CLICKS it on and swings the beam aft.

41B POV - GENERATOR HOLD

Black smoke pours out of the generator hold.

41C ANGLE ON WILLIAMS - WALLACE

Suddenly there is a CREAKING off the side of the trawler. Williams swings the flashlight beam around and points it out into the fog.

42 POV - THE FOG (EFFECT)

As the beam of light passes through the fog it hits something: it is the dim outline of a sailing ship! We can just make out the broken mast and the torn, tattered sails as the light passes by.

43 ANGLE ON WILLIAMS - WALLACE

They stare in disbelief.

WILLIAMS
Did you see that?

44 POV - THE FOG (EFFECT)

The light moves around, trying to find the ship again. Nothing but the GLOWING FOG. The ship is gone.

45 ANGLE ON WILLIAMS - WALLACE

WILLIAMS
It's gone . . .

Wallace turns toward the aft of the trawler, listening as if he hears something.

WALLACE
Hey . . .

WILLIAMS
There was just a ship out there!

WALLACE
Al, listen . . .

Williams listens.

We hear the sound of FOOTSTEPS ON THE DECK OF THE TRAWLER.

Then Williams spings the flashlight beam around.

WILLIAMS
Nothing . . .

WALLACE
Listen!

The FOOTSTEPS GET LOUDER AND LOUDER, coming right toward them

WILLIAMS
Who's there . . . ?

46 INT. STEERING HOUSE

Baxter stands at the wheel staring at the radar screen.

BAXTER
(shouts)
Al, that thing is right beside us!

Silence.

BAXTER (CONT'D)
Al!

From behind Baxter we hear the CREAKING of the steering house door as it opens. Then as the fog GLOWS we see the shadow of someone standing in the open doorway cast on Baxter's back. Baxter doesn't turn around.

BAXTER (CONT'D)
Al, it's big! It's gotta be a ship, I mean a big ship!

The fog GLOWS again. The shadow in the doorway doesn't move. We hear the sound of WATER DRIPPING on the deck.

BAXTER (CONT'D)
What happened, you get wet?

Baxter turns around. A look of utter and complete horror comes over his face as he sees whatever is standing in the doorway. He opens his mouth and SCREAMS at the top of his lungs as the shadow moves toward him! CAMERA RUSHES INTO HIS SCREAMING FACE!

CUT TO:

47 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

The MUSIC ends and Steve clicks on her microphone.

STEVE
(into microphone)
That one was for you, Sea Grass. Have a safe trip home. It's 12:43 and I've four in a row for you right here on KAB, Antonio Bay.

She cues up another record, then stands up and stretches.

(CONT'D)

47 CONTINUED

STEVE
(to herself)
Another four in a row
And then, you know
It's time to go!

Steve walks over to the window overlooking the ocean side of the lighthouse. She glances out.

48 STEVE'S POV - OCEAN (EFFECT)

It stretches out forever in the darkness.

49 ANGLE ON STEVE

STEVE
(to herself)
Lots of water, Steve, but it sure beats Chicago . . .

The phone RINGS. Steve answers it.

STEVE
(into telephone)
Hello, KAB . . .

O'BANNON
(over telephone)
I liked what you said, but for your information you lied.

50 INT. WEATHER STATION - NIGHT

O'BANNON (CONT'D)
That fogbank has moved due west and probably missed the boat entirely.

51 ANGLE ON STEVE

She glances at a gauge by the window.

STEVE
My gauges must be wrong because I've got a wind blowing due east. What kind of fog moves against the wind?

O'BANNON
(over telephone)
You got me.

(CONT'D)

51 CONTINUED

STEVE
I'm not sure I want you, you're just a voice on the phone.

Something out on the ocean catches her eye.

52 STEVE'S POV - OCEAN (EFFECT)

Way out in the distance there is a FAINT PALE GLOWING in the darkness, an unearthly pulsing heartbeat.

53 ANGLE ON STEVE

She stares curiously.

O'BANNON
(over telephone)
And you're just a voice on the radio. We'd make a perfect couple.

She isn't listening. She looks out at the ocean.

54 STEVE'S POV - OCEAN (EFFECT)

Nothing. Just ocean stretching out to the dark horizon.

55 ANGLE ON STEVE

O'BANNON (CONT'D)
(over telephone)
If you'll let me take you to dinner tonight I'll prove it to you.

STEVE
My idea of perfection is a voice on the phone.

O'BANNON
(over telephone)
Ok, mystery lady.

STEVE
Goodnight.

She hangs up. For several moments she stands looking out at the ocean and the darkness, waiting to see if the glow will return. Finally she gives up and turns back to the microphone.

(CONT'D)

55 CONTINUED

CAMERA MOVES UP to the clock on the wall: 12:57.

CUT TO:

56 INT. NICK'S BEACH HOUSE - NIGHT

CLOSE on a radio, tuned to KAB, MUSIC continuing. CAMERA PANS over to a fire CRACKLING in a fireplace, then across several articles of clothing strewn across the floor, then up to Nick and Elizabeth lying in bed under the covers.

NICK
Can I ask you something?

ELIZABETH
Sure.

NICK
Your name.

ELIZABETH
Elizabeth.

NICK
I'm Nick.

ELIZABETH
Hi, Nick.

NICK
Where are you from?

ELIZABETH
You said, 'Can I ask you something?'. 'Something', meaning one thing. That's two things.

NICK
Okay . . .

ELIZABETH
Los Angeles, and that's the last one you're getting free.

Nick smiles and leans over to kiss her. An incredible KNOCKING startles them both. Nick looks up.

57 POV - FRONT DOOR

From the bed we see the front door. There is a SLOW, RHYTHMIC POUNDING from the outside, again and again.

58 ANGLE ON NICK - ELIZABETH

The POUNDING continues.

NICK
Al?

59 ANGLE ON FRONT DOOR

No reply, just the POUNDING in a slow, steady beat.

CAMERA SLOWLY MOVES IN toward the bottom of the door. From underneath we see a faint PULSING LIGHT just visible through the crack, a WHITE GLOWING that moves toward the outside of the door.

60 ANGLE ON NICK - ELIZABETH

Nick quickly pulls on his blue jeans and starts toward the door, CAMERA MOVING BACK with him.

61 LOW ANGLE MOVING SHOT - TOWARD DOOR (PANAGLIDE)

From behind Nick's feet CAMERA MOVES toward the door. We see the PALE GLOWING under the crack.

62 CLOSEUP - DOORKNOB

Nick's hand reaches for the doorknob. The POUNDING ABRUPTLY STOPS!

63 CLOSEUP - RADIO

STEVE
(voice over radio)
It's one o'clock straight up . . .

64 EXT. NICK'S BEACH HOUSE - ANGLE ON DOOR - NIGHT

Nick opens the door and looks out.

65 POV - BEACH & OCEAN (EFFECT)

Nothing but an empty beach and the dark ocean.

(CONT'D)

65 CONTINUED

STEVE (CONT'D)
(voice over radio)
. . . and it's time for me to sign off.

66 ANGLE ON DOOR

Elizabeth, wrapped in a blanket, joins Nick at the door.

STEVE (CONT'D)
(voice over radio)
Until tomorrow at six o'clock when KAB comes back on the air this is Steve Wayne hoping you have a nice rest of the night.

ELIZABETH
Who was it?

NICK
I don't know.

They look up and down the beach for some sign of life.

NICK (CONT'D)
Rats in the walls, mice at the door . . .

ELIZABETH
That's strange.

NICK
What?

She points.

ELIZABETH
Those footprints. They lead from the water up to the door, and then they stop . . .

Nick looks.

67 POV - BEACH & OCEAN (EFFECT)

Footprints lead from water's edge right up to the door step. The rest of the beach around the footprints is absolutely smooth, washed clean by the tide.

FADE OUT.

FADE IN TO:

68 EXT. BEACH - ROCKS - DAY

The water CRASHES against the rocks by a long, sandy beach, the white water exploding on the screen. SUPERIMPOSE:

THE DAY OF
THE FOG

69 CLOSER ANGLE - ROCKS

Again the tide SMASHES into the rocks. As the water receeds we see something shiny wedged inbetween two rocks. It is a small gold coin.

70 ANGLE ON BEACH

Andy Wayne, the seven-year-old we saw at the campfire, comes running up the beach. Something catches his eye. He bends down at water's edge.

71 ANGLE ON ROCKS

The gold coin shimmers in the sunlight.

72 ANGLE ON ANDY

He reaches for the coin curiously.

73 ANGLE ON ROCKS

Suddenly a wave hits the rocks and the coin disappears.

In its place is a piece of driftwood, very old and worn, yet cut and planed almost as if it's part of an old ship. Andy's hand reaches into FRAME and grabs the driftwood.

74 ANGLE ON BEACH

Andy races across the sand toward a beach house just up from the water. He carries the driftwood under his arm.

CUT TO:

75 INT. STEVE'S BEACH HOUSE - DAY

WIDE SHOT of the front room. It is wood-panelled with a large picture window looking out at the beach. We see Andy run by through the window.

ANDY
(from outside)
Mom, mom . . .

CAMERA MOVES to a wall and we see framed pictures: Steve in front of a microphone shaking hands with a handsome, dark-haired man; Steve and the dark-haired man with their arms around each other, holding a young baby; and Steve, looking a little distant, standing alone in front of the lighthouse in a newspaper clipping that reads:

KAB HAS NEW OWNER
Steve Wayne Also To
Serve As Disc Jockey

ANDY (CONT'D)
(voice over)
MOM!

CAMERA MOVES OFF the wall as Andy comes bounding through the front door and races through the room.

76 INT. BEDROOM - DAY

Steve is sound asleep in bed as Andy blast through the door carrying the driftwood in his hands. The room is dark, the curtains pulled.

ANDY (CONT'D)
Mom, wake up!

There is no movement from the bed. Andy runs over and pulls the curtains. Sunlight pours into the room.

ANDY (CONT'D)
Mom, c'mon, get up! Look what I found!

STEVE
Listen, honey. I'm really not asleep. Actually I died in my sleep last night so there's no reason to wake me up.

Andy circles around the bed and stands over her.

(CONT'D)

ANDY
Sure, mom, but lookit! First it was a gold coin and then it turned into this neat piece of wood!

STEVE
Andy, will you bring flowers to the funeral? You know I love carnations.

ANDY
Uh-huh, but look at it, mom!

Steve peers at the driftwood, then at her son. She smiles warmly and kisses him.

STEVE
Good morning, Andrew. Did you have a good tim e last night?

ANDY
Yeah. Old Mister Machen told us ghost stories.

STEVE
Did you thank Mrs. Kobritz for bringing you home?

ANDY
Yes m'am.

STEVE
Did she say she was coming over to stay with you tonight?

ANDY
Uh-huh. Mom, can I have a Stomach Pounder and a Coke?

STEVE
After lunch. Did you eat the breakfast I fixed you?

ANDY
Yeah.
(looks at the driftwood)
I'm gonna go look for another one! Maybe this time I can get the gold coin!

(CONT'D)

76 CONTINUED

Andy jumps off the bed and races out of the bedroom. Steve sits for a moment staring at the open window. Awake, she crawls out of bed and looks at the door after Andy, smiling softly.

STEVE
(gently)
You keep me going, kid.

Steve glances at the driftwood, turns and walks into the bathroom. WE HOLD on the bedroom and hear the sound of WATER RUNNING. Then the water is turned off and Steve reappears at the door. She leans over the bed and picks up the piece of driftwood.

77 CLOSE SHOT - STEVE

She examines the driftwood curiously.

78 CLOSE SHOT - DRIFTWOOD

Her hands rub over the surface, scraping away layers of dirt and slime. Underneath, in faintly etched letters, is:

DANE

CUT TO:

79 EXT. ANTONIO BAY DOCKS - DAY

The dock bustles with activity. FISHERMEN arrive to board the boats for the day's sail.

Suddenly Nick steps into CLOSEUP with a concerned look on his face.

NICK
Where the hell are they?

CAMERA PULLS BACK to reveal Elizabeth standing next to him and HANK JONES, the dockmaster, checking off items on his clipboard.

HANK
Pulled out at four-fifteen yesterday and that's the last I saw of 'em . . .

(CONT'D)

NICK
Al said seven-thirty, right here.

HANK
You know Al. If I were you I'd find myself another boat for the day.

NICK
You call the Coast Guard?

HANK
Nick . . . They probably got drunk last night and they're still out there sleeping it off.

Nick looks out over the water.

NICK
Al wouldn't do that.

HANK
He'd do anything.

NICK
I've been drunk with him so many times I can't count 'em all, but every single time we'd stop before we got so shitfaced we couldn't make it back. He's too good a sailor to stay out all night and not let someone know.

HANK
You sound like his wife.

NICK
Just his friend.

Nick moves away from the edge of the docks, Elizabeth following him.

HANK
You worry too much, Nick.

Nick and Elizabeth walk along the docks, CAMERA MOVING WITH them.

(CONT'D)

79 CONTINUED

ELIZABETH
Where are we going?

NICK
I'm going to con Ashcroft into taking out his boat to look for the Sea Grass.

ELIZABETH
Who's Ashcroft?

NICK
Someone who owes me a favor.

ELIZABETH
Can I come along?

NICK
Don't you have somewhere else to go?

ELIZABETH
Eventually.

NICK
Okay . . .

CUT TO:

80 EXT. ANTONIO BAY SQUARE - DAY

There are park benches, trees and at one end of the square a gigantic anchor with a plaque on it.

Across the street is the town hall. WORKMEN busily put up wooden bleechers, a refreshment stand and various banners across the park. One of the banners reads:

ANTONIO BAY
CELEBRATES ITS PAST

In the middle of the park is a large structure covered with a white cloth. It appears to be a statue underneath.

(CONT'D)

80 . CONTINUED

A pretty WOMAN in her late forties strides across the park toward the statue. She is KATHY WILLIAMS, dressed in a tapered suit and moving with a greal deal of authority and impatience. Right behind her comes SANDY FADEL, her secretary, a dark-haired girl with glasses and a totally sarcastic manner.

KATHY
. . . the mayor and his wife are to be picked up at five forty-five and brought to the mayor's box.

As Kathy walks Sandy follows writing notes on a legal pad.

KATHY (CONT'D)
At exactly six o'clock the band will begin playing "The Star Spangled Banner" and the flag will be raised. Then we will have speeches by me, the mayor and the sheriff. Then we will pass out the candles and begin the procession. Then I will go home and pass out!

Kathy stops in front of the covered statue.

KATHY (CONT'D)
I'm almost afraid to look.

She lifts up the cloth. Underneath is a bronze statue of the Elizabeth Dane hitting the rocks.

KATHY (CONT'D)
Not bad, not bad at all.

SANDY
A work of art.

Kathy glances at her, lowering the cloth.

KATHY
Sandy, just be civil to me for another five hours, that's all I ask. It's my project and if it falls apart it's my . . .

She pats her ass. Sandy nods.

(CONT'D)

80 CONTINUED

SANDY
Anything you say, Mrs. Williams.

They begin walking across the park.

KATHY
Did you order the candles. God, what a thought! A candlelight procession with no candles.

SANDY
All taken care of.

KATHY
Did you get all the promotional material over to Steve at the lighthouse?

SANDY
Signed, sealed and delivered.

They reach a silver Cadillac parked on the street. Kathy pulls out her keys.

KATHY
You may be a very annoying person, Sandy, but you're an excellent assistant.

SANDY
Thank you, Mrs. Williams.

81 INT. CADILLAC - DAY

Kathy and Sandy get in. Kathy starts the car and pulls away from the curb.

KATHY
If I can just get through the speeches without yawning . . . I couldn't sleep last night.

SANDY
Too excited?

KATHY
No. Al went out on his boat yesterday and didn't come home. He still isn't back. And on top of that at twelve o'clock on the nose my dog started barking and didn't stop until six this morning.

(CONT'D)

SANDY
I heard the bells at midnight, started to drift off to sleep and suddenly my neighbor's car alarm went off for absolutely no reason.

KATHY
Last night?

SANDY
Uh-huh. Woke up the whole block.

KATHY
I talked to the mayor this morning. About twelve thirty his picture window shattered into a million pieces.

SANDY
Gotta be a disease. This town sits around for a hundred years and nothing happens. Then one night the whole place falls apart.

KATHY
Please, Sandy. The more you go on like this the more hysterical I get. My husband's out at sea and I've got to talk Father Malone into staying sober for the benediction. Life is hard enough.

SANDY
What was he barking at?

KATHY
My dog? Nothing.

SANDY
You may not see it, but it's always something.

KATHY
He was facing the ocean and growling. What does that tell you? My dog goes crazy and decides to bark at the ocean.

SANDY
Yes, m'am.

82 EXT. COASTAL ROAD - NIGHT

CAMERA PANS with Kathy's silver Cadillac as it whizzes along the coastal road. We pick up Steve's small sportscar ROARING along in the opposite direction.

83 INT. SPORTSCAR - DAY

A cigarette in her hand, Steve yawns and tunes in her shortwave radio.

COAST GUARD
(over radio)
. . . moving westerly at five knots. The temperature for the Antonio Bay area will be in the high sixties. High tide at 3:46, low tide at 9:13.

83A CLOSE SHOT - DRIFTWOOD

The piece of driftwood lies on the seat beside Steve.

COAST GUARD (CONT'D)
Bulletin to all vessels and crafts. Be on the lookout for the 'Sea Grass' . . .

83B ANGLE ON STEVE

She reacts to the bulletin.

COAST GUARD (CONT'D)
. . . a thirty foot trawler last seen approximately fifteen miles east of Spivey Point. As of one fifty-seven today the Sea Grass has not responded to radio communication.

CUT TO:

84 EXT. ISABELL TWO - DAY

Nick and Elizabeth stand on the deck of the Isabell Two, a small cutter that BLASTS along through the water. ASHCROFT, in his fifties with a ruddy, weather-beaten face, stands at the rail with a pair of binoculars. Nick contemplates something for a moment, then looks at Elizabeth.

NICK
Can I ask you something?

(CONT'D)

84 CONTINUED

ELIZABETH
Sure.

NICK
(smiling)
Who are you?

ELIZABETH
I'm Elizabeth.

NICK
That's all?

ELIZABETH
I go to school up north and I'm engaged to a guy who thinks I'm spending the weekend with a girlfriend. So I got bored. So here I am.
(she smiles)
Okay?

ASHCROFT
There it is!

Ashcroft hands Nick the binoculars and points.

85 NICK'S POV THRU BINOCULARS (EFFECT)

About a half mile out is the Sea Grass lying quietly on the still ocean.

CUT TO:

86 EXT. OLD CHURCH - DAY

Kathy's Cadillac pulls up the driveway of the stone church.

87 POV THRU WINDSHIELD

The car winds around the side of the church, past a small cemetery. It is old and overgrown with weeds. Some of the tombstones are falling over.

KATHY
(voice over)
Look at this place.

88 INT. CADILLAC - DAY

KATHY (CONT'D)
Well, I'm announcing it now. This is my next project, the restoration of the cemetery. It's historical. Our ancestors are buried here.

Kathy pulls to a stop.

KATHY (CONT'D)
This town should be proud of its past, but trying to get anyone involved in any sort of community effort is like pulling teeth.

89 EXT. REAR OF CHURCH - DAY

Kathy and Sandy get out of the car and walk to the rear door of the church. Kathy glances over at the cemetery.

KATHY
Get me an estimate ready for the council meeting next month.

SANDY
Yes m'am.

KATHY
Sandy, you're the only person I know who can make "yes m'am" sound like "screw you"!

They stop at the door and Kathy rings the bell.

KATHY (CONT'D)
(under her breath)
If you could just say a quick prayer asking that he not be in his cups.

She tries to knock on the door but the pressure of her hand swings the door wide open.

SANDY
Not a good sign.

90 INT. CHURCH - DAY

Kathy and Sandy step inside. It is almost totally dark. The only light that seeps in the huge sanctuary is from the stained-glass windows.

KATHY
Father Malone . . . Hello . . .

Silence.

KATHY
(louder)
Father Malone.

Her voice echoes throughout the church.

SANDY
Another bad sign.

KATHY
You try down the hall.

Sandy walks off down a hallway. Kathy walks out into the church and stands for a moment, trying to see in the semi-darkness.

KATHY
Father Malone . . .

Suddenly Father Malone steps out of the shadows of a column next to her and touches her shoulder. Kathy jumps.

KATHY
Jesus! Oh, I'm sorry, Father Malone . . .

Then she sees his face.

KATHY (CONT'D)
Are you alright?

Malone's hands are shaking. He tries to control them.

FATHER MALONE
Mrs. Williams . . . I have something to show you . . .

CUT TO:

91 EXT. ANGLE ON DECK - SEA GRASS - DAY

WHAM! Two feet land on the deck of the Sea Grass.

CAMERA PANS UP to reveal Nick having just jumped from the Isabell Two which bobs in the ocean right beside it. Elizabeth stands beside Ashcroft.

NICK
(shouts)
Al!

There is no reply.

ASHCROFT
Take the line!

Ashcroft throws a line across to Nick who grabs it and ties it down. Now the two boats are hitched together. Ashcroft helps Elizabeth across and jumps across himself.

Nick walks along the deck toward the aft, CAMERA MOVING WITH HIM. Elizabeth follows.

NICK
Al . . Tommy, Dick . . .

Silence except for the LAPPING of the ocean against the hull. Ashcroft quickly checks in the cabin, reemerges and glances into the steering house. He returns to the deck.

ASHCROFT
Cabin and the steering house are empty. Maybe somebody picked 'em up.

Nick kneels down and opens the generator hold hatch. He looks inside the small hold.

NICK
Water in the generator.

ASHCROFT
But the deck's dry as a bone.

CUT TO:

92 INT. CHURCH STUDY - DAY

Kathy and Sandy sit at one end of a long table listening to Father Malone, seated at the other end, read from the Journal of Father Patrick Malone. His hands tremble slightly as he reads.

FATHER MALONE
(reading)
December 9. Met with Black this evening for the first time. He stood in the shadows to prevent me from getting a clear look at his face. What a vile disease this is! He is a rich man with a cursed condition, but this does not prevent him from trying to better his situation and that of his comrades at the colony.

CUT TO:

93 EXT. LIGHTHOUSE - DAY

The lighthouse stands tall and stately in the sunlight. Emblazoned on the side is KAB Radio. Steve's sportscar pulls into the small parking lot in front. She gets out, gathers up tapes and records from the back seat, grabs the piece of driftwood from the front and strides up to the door. She unlocks it and goes in.

94 INT. BOTTOM OF LIGHTHOUSE - ELEVATOR - DAY

Steve moves into the small elevator and closes the sliding door behind her.

95 INT. ELEVATOR

She punches the button and the elevator CLANKS to life. Then she takes a small cassette out of its container and plops it into the recorder she carries. She CLICKS it on.

CHORUS
(over tape recorder)
It's one hundred years today
So please don't go away . . .

96 ANGLE DOWN ELEVATOR SHAFT

The elevator slowly rises toward the top of the lighthouse .

(CONT'D)

96 CONTINUED

CHORUS (CONT'D)
(over tape recorder)
Until you take the time to say
"Happy Birthday,
Antonio Bay . . .

97 INT. ELEVATOR

CHORUS (CONT'D)
(over tape recorder)
Happy Birthday
From Thriftway Cleaners".

Steve CLICKS off the recorder disgustedly.

STEVE
Oh brother . . .

CAMERA MOVES IN on the piece of driftwood among the equipement under her arms. We see a trickle of seawater slowly oozing down from the letters DANE.

CUT TO:

98 INT. CHURCH STUDY - DAY

Father Malone continues to read from the journal. Sandy looks bored. Kathy is engrossed in what he reads.

FATHER MALONE (CONT'D)
December 11. Blake's proposition is simple. He wants to move off Tanzier Island and relocate the entire colony just north of here. He has purchased a clipper ship called the Elizabeth Dane with part of his fortune and asks only for permission to settle here. I must balance my feelings of mercy and compassion toward this poor man with my revulsion at the thought of a leper colony only a mile distant.

CUT TO:

99 INT. STEERING HOUSE - SEA GRASS - DAY

The door of the steering house opens. Nick and Elizabeth step inside. She walks to the front window and touches the shards of shattered glass with her fingers as Nick checks the dials by the wheel.

NICK
Every single gauge is broken, all the glass shattered.

ELIZABETH
Remind you of something?

NICK
What?

ELIZABETH
Your truck last night.

NICK
Yeah . . .

Elizabeth walks over to a storage compartment door in the wall.

NICK
The thermometer's broken. The mercury's stuck at twenty degrees.

Nick touches the walls of the steering house.

NICK (CONT'D)
No water got in here, but something awful cold did.

Elizabeth tries the door knob on the storage compartment. It won't open.

ELIZABETH
What's in here?

NICK
Storage compartment.

Elizabeth tries again but the door won't open.

CUT TO:

100 INT. CHURCH STUDY - DAY

Kathy is completely engrossed in what Father Malone is reading.

FATHER MALONE
Cannot sleep. My mind is filled with the truth of the abomination that myself and my conspirators plan.
April 11. The 12 of us met tonight. From midnight until one o'clock we planned the death of Blake and his comrades. I tell myself that Blake's gold will allow the church to be built and our small settlement to become a township, but it does not soothe the horror that I feel being an accomplice to murder.

CUT TO:

101 INT. STEERING HOUSE - DAY

Elizabeth pulls at the storage compartment with all her might. Suddenly the door swings open. Tackle, poles, charts and other paraphernalia CLATTER to the floor. She looks up at Nick sheepishly.

ELIZABETH
I can't stand doors that won't open.

Elizabeth bends down and gathers up the debris.

102 ANGLE ON BOTTOM OF STORAGE COMPARTMENT DOOR

A trickle of water seeps out of the storage compartment.

103 ANGLE ON ELIZABETH

She stands up and moves to the compartment. With her free hand she pushes a trunk out of the way.

Hanging there behind the truck, snagged in tackle equipment, is Baxter, eyes open and staring, mouth open, dead!

Elizabeth SCREAMS.

(CONT'D)

103. CONTINUED

Baxter slumps, begins to slide and falls out on to the floor with a THUMP! He lies there, dead eyes staring up at the ceiling.

CUT TO:

104 INT. KAB - TOP OF LIGHTHOUSE - DAY

Steve hurries around the station flipping on dials and pushing buttons. The machinery starts to WHIR.

STEVE
(sings to herself)
It's one hundred years today
So please just go away
I don't want to hear you say . . .

105 CLOSE SHOT - STEVE

As she reads the meters and logs them in her book, we see a faint glowing on the side of her face.

STEVE (CONT'D)
Happy Birthday
Antonio Bay . . .

She feels the glow and turns.

106 ANGLE ON DRIFTWOOD

The piece of driftwood lies on a table. The inscription DANE glows on and off almost like a neon sign!

107 CLOSE SHOT - STEVE

She stares in disbelief.

108 ANGLE ON DRIFTWOOD

The glowing suddenly stops.

109 CLOSE SHOT - STEVE

After a beat she moves slowly toward the driftwood.

110 ANGLE ON DRIFTWOOD

All of a sudden the piece of wood glows with a new inscription:

12 MUST DIE

111 CLOSE SHOT - STEVE

She SCREAMS.

112 ANGLE ON DRIFTWOOD

The wood glows bright and then bursts into flame!

113 ANGLE ON STEVE

She knocks the driftwood on the floor, grabs the fire extinguisher and opens up with a blast of CO_2.

114 ANGLE ON DRIFTWOOD - FLOOR

The CO_2 covers the driftwood.

Then, as the extinguisher fumes dissipate we see that the driftwood is exactly as it was before, completely intact with DANE etched on it.

115 CLOSE SHOT - STEVE

She begins to tremble.

CUT TO:

116 INT. CHURCH STUDY - DAY

FATHER MALONE
April 12. The deed is done. Blake followed our false fire and his ship broke apart on the rocks off Spivey Point. We were aided by an unearthly fog that rolled in as if Heaven sent, although God had no part in our actions tonight. Blake's gold will be recovered tomorrow, but may the Lord forgive us for what we have done.

Father Malone closes the journal. There is a long silence.

SANDY
Your grandfather had a way with words.

Kathy shoots a harsh glance at her.

(CONT'D)

116 CONTINUED

FATHER MALONE
Our celebration tonight is a travesty. We honor our founding fathers. . . we honor murderers!

CUT TO:

117 EXT. ISABELL TWO - DAY

We see the Sea Grass receding from us as the Isabell Two pulls away. CAMERA MOVES DOWN to Baxter's sheet-covered body on the deck, then UP TO Elizabeth staring shakenly at the corpse.

Nick is on the two-way radio.

NICK
(into microphone)
No, no sign of the other two. Right, I will. I 2 5 out.

He steps back to the railing and stares at the Sea Grass behind them.

NICK
How does a man drown without ever touching the water?

ASHCROFT
We don't know he drowned.

NICK
Water in his lungs, traces of salt water around his mouth and seaweed on his clothes. What does that tell you?

ASHCROFT
It tells me I want to find Al and Tommy real bad.

NICK
Yeah.

Nick moves over to Elizabeth and puts his arm around her.

NICK
You okay?

(CONT'D)

117 CONTINUED

ELIZABETH
His mouth . . . was open like he was screaming . . . Did you see his eyes?

NICK
I saw his eyes . . .

CUT TO:

118 INT. CHURCH STUDY - DAY

Kathy holds the journal in her hands as Father Malone paces restlessly.

FATHER MALONE
I have been haunted for years by nightmares. Not dreams exactly. More like memories . . . of that night a hundred years ago, almost as if I inherited my grandfather's memory.
His black corruption is in my blood . . .

KATHY
I admit that this puts a little different light on things, but you're taking this too far. We inherit nothing but a name from our ancestors. Now I don't want this up in lights on a marquee but I don't assume the blame. They wanted a town. Your grandfather wanted a church . . .

FATHER MALONE
They were lepers!

SANDY
That is a little worse than if they were bankers.

KATHY
Please, Sandy, you're not helping us out here.
(looks at Father Malone)
Where did you find this?

(CONT'D)

118 CONTINUED

Father Malone points to the hole in the stone wall.

FATHER MALONE
My grandfather tried to hide his sins in the walls . . .

KATHY
When was this?

FATHER MALONE
Last night.

SANDY
What time?

FATHER MALONE
It was just after midnight, what does it matter . . . ?

Suddenly a thought strikes Father Malone.

SANDY
The same time the rest of the town fell apart.

FATHER MALONE
And the same time the conspirators met a hundred years ago.

There is a silence.

KATHY
Well, it's getting late and there's nothing we can do about this, absolutely nothing. Now are you going to participate tonight, Father?

FATHER MALONE
This town has a curse on it . . .

SANDY
Do we take that as a 'no'?

KATHY
(to Sandy under her breath)
Maybe it's just as well.
(to Father Malone)
We're leaving. Will you be all right, Father?

(CONT'D)

118 CONTINUED

No reply. Father Malone stands staring out of the window.

KATHY (CONT'D)
I'm going to call Doctor Thayden and have him come over. Father, I really think that you're taking this all too seriously.

FATHER
We're all cursed, Mrs. Williams. All of us . . .

Kathy and Sandy just look at him for a moment, then at each other, and then the two women quietly leave the church study.

CUT TO:

119 INT. STEVE'S BEACH HOUSE - DUSK

The telephone RINGS in CLOSE FOREGROUND as MRS. KOBRITZ, a woman in her fifties carrying a grocery bag, comes in the front door.

MRS. KOBRITZ
Andy, the telephone . . .

Andy comes running out of his bedroom.

ANDY
I got it, Mrs. Kobritz.

Andy picks up the phone.

ANDY (CONT'D)
Hello.

120 INT. KAB - TOP OF LIGHTHOUSE - DUSK

Steve is on the phone to her son. She is shaken.

STEVE
Andy, where did you get that piece of driftwood?

121 INTERCUT PHONE CONVERSATION

ANDY
I told you, mom. It was on the beach this morning.

(CONT'D)

121 CONTINUED

STEVE
Where?

ANDY
By the rocks.

Steve glances over at the driftwood lying on a table a few feet from her.

STEVE
What was it doing?

ANDY
I already told you, mom . . .

STEVE
I know you already told me, mom. Tell me again!

ANDY
First it was a gold coin and then it turned into the wood . . .

STEVE
Andy, I want you to stay away from the rocks! Don't pick up anything on the beach! Do you understand?

ANDY
It didn't belong to anybody . . .

STEVE
I know. It's all right, Andy, but I just don't want you to pick up anything else unless you come and get me first. Okay?

ANDY
Okay.

STEVE
Is Mrs. Kobritz there?

ANDY
She just came in.

Steve calms down a bit.

STEVE
Alright. I've got to start the broadcast now. Promise me, Andy, you won't leave the house tonight.

(CONT'D)

121 CONTINUED

ANDY
Aw mom . . .

STEVE
Promise me.

ANDY
Okay.

STEVE
I love you, Andy.

ANDY
Me too, mom. Bye.

122 ANGLE ON STEVE

She hangs up the phone and looks across the room.

123 ANGLE ON DRIFTWOOD

The piece of wood lying on the table.

124 ANGLE ON STEVE

She almost can't take her eyes off of it. Then she glances at the wall.

125 ANGLE ON CLOCK

It is 6:00.

126 ANGLE ON STEVE

She flips a switch in front of her and speaks into the microphone.

STEVE
(into microphone)
Ahoy, maties, this is Steve Wayne, your nightlight, and KAB, Antonio Bay, California, is on the air.

127 INT. STEVE'S BEACH HOUSE

CAMERA PULLS BACK from a radio to reveal Andy standing in front of the picture window looking out at the beach. Mrs. Kobritz is in the kitchen preparing dinner.

(CONT'D)

127 CONTINUED

STEVE (CONT'D)
(over radio)
I've lined up some tunes to help you celebrate the one hundredth birthday of Antonio Bay tonight, so let's get down to business.

The MUSIC starts.

MRS. KOBRITZ
What did your mother want, Andy?

ANDY
Nothing.

MRS. KOBRITZ
It must have been something.

ANDY
Nothing. Hey, Mrs. Kobritz? What are those clouds out there?

Mrs. Kobritz walks to the picture window and looks out.

128 POV - OCEAN (EFFECT)

The dusk sky is turning dark. The water is choppy. On the distant horizon, just barely visible, is a fog bank.

129 ANGLE ON ANDY - MRS. KOBRITZ

MRS. KOBRITZ
It's not clouds, Andy. That's just the fog rolling in.

Mrs. Kobritz turns and walks back to the kitchen leaving Andy staring across the ocean at the fog.

CUT TO:

130 EXT. ANTONIO BAY SQUARE - NIGHT

Young VOLUNTEERS dressed in sailor's outfits pass out candles to the CROWD of townspeople that fill the bleechers in the park, all of whom listen intently to the speech being made o.s.

SUPERIMPOSE:

NIGHT OF
THE FOG

(CONT'D)

130 CONTINUED

CAMERA BEGINS TO MOVE, along the bleechers, then up to the platform on which the MAYOR of Antonio Bay is making his speech.

MAYOR
. . . and some have said, "you can't survive in Antonio Bay without big business", and we have said to them, "we survive in Antonio Bay because of the heart and soul of our people"!

There is APPLAUSE from the crowd. CAMERA CONTINUES TO MOVE past the platform, down to street level, up to a small, quaint-looking tavern with a sign above its door:

THE ELIZABETH
DANE INN

131 INT. TAVERN - NIGHT

A group stands around in an awkward silence: Nick, Elizabeth, Ashcroft, the SHERIFF of Antonio Bay, Sandy and finally Kathy, looking shaken. There is MUSIC from a radio in the background.

SHERIFF
Kathy, the Coast Guard's been out for about half an hour. Now they're gonna cover the area pretty good, so, ah, really all we can do is wait.

KATHY
I understand. Thank you, sheriff.

SHERIFF
I'll be in constant contact with their cutters and I'll keep you up-to-date. Now is there anything else I can do for you . . .

KATHY
No thank you.

There is a ROAR of APPLAUSE from outside. The sheriff moves to the door.

(CONT'D)

SHERIFF
I gotta go, I'm up next.

He walks out of the tavern. Sandy steps up to Kathy and touches her arm.

SANDY
I'm so sorry, Mrs. Williams.

KATHY
It's funny, Sandy, but the only thing I can think about is my dog barking all night last night and me wishing . . .
(she breaks down into tears)
. . . Al would come home.

Sandy puts her arms around Kathy. Kathy sobs a moment, then breaks away and dries her eyes with a handkerchief.

KATHY (CONT'D)
Well, we can't have the chairwoman of the birthday celebration in tears.

SANDY
I don't think you ought to go out there.

KATHY
Thank you, Sandy, but I think that's exactly what I should do.

She turns and looks at Nick.

KATHY (CONT'D)
I appreciate all you've done.

NICK
Yeah . . .

Kathy and Sandy walk to the door and exit. Ashcroft goes to the bar and orders a beer from the BARTENDER as Nick and Elizabeth sit at a table.

(CONT'D)

131 CONTINUED

NICK
Well, are you ready to go back up north now?

ELIZABETH
Nick, what happened out there?

NICK
I don't know . . . Something got into that steering house, blew out all the machinery and dropped the temperature to twenty degrees. Something dry and cold. . . something that drowned Dick Baxter and shoved him in the storage compartment and took Al Williams and Tommy Wallace off the face of the earth.

The MUSIC ends over the radio.

STEVE
(over radio)
Happy one hundredth, Antonio Bay. The Coast Guard just dropped me a note saying they've found the Sea Grass earlier this afternoon but there's no further word as to the condition of the ship or the men on board. I'll keep you posted as the news comes in to me. Hope no one else gets lost out there in the fog.

Nick reacts to her words as MUSIC begins again. He gets up from the table.

NICK
I'll be right back.

He walks over to a pay telephone in the rear of the tavern.

CUT TO:

132 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

The phone RINGS and Steve picks it up.

STEVE
Hello, KAB.

133 INT. TAVERN

NICK
Hello. My name is Nick Castle. You don't know me. I was one of the men who found the Sea Grass this afternoon.

134 INTERCUT PHONE CONVERSATION

As Steve talks she stares at the piece of driftwood on the table nearby.

STEVE
I really don't have any further word on the . . .

NICK
No, I'm not calling about that, It's [redacted] what you just said over the radio, about the fog.

CUT TO:

135 EXT. COAST LINE - NIGHT (EFFECT)

The screen is in total darkness for a moment, and then the coast line is illuminated faintly by a pale, unearthly glow.

Suddenly the fog drifts into frame, moving toward the beach, GLOWING EERILY in the darkness.

CUT TO:

136 INTERCUT PHONE CONVERSATION - STEVE - NICK

STEVE
This is going to sound a little strange.

(CONT'D)

136 CONTINUED

NICK
What is?

STEVE
I saw the fog last night, out on the ocean in the distance.
(she pauses, searching for a way to say it)
It was . . . glowing . . .

CUT TO:

137 EXT. WOODS - NIGHT (EFFECT)

The GLOWING, PHORESCENT FOG moves rapidly through the woods.

CUT TO:

138 INTERCUT PHONE CONVERSATION - STEVE - NICK

STEVE
. . . and I talked to the weather station and, well, what seemed to be happening was that the wind was blowing east and the fog just kept moving west. I know that sounds completely crazy . . .

NICK
No, right now it doesn't.

STEVE
I've gotten phone calls all day. Something happened last night. Horns went off, lights blew out, tires went flat . . . At the same time that fog was rolling in this town started to come unglued.

CUT TO:

139 EXT. ROAD - WOODS - NIGHT (EFFECT)

The GLOWING FOG moves out of the woods toward a lonely road.

We see headlights in the distance as a car approaches down the road. The fog moves closer and closer, down into the shoulder and slowly up toward the asphalt.

But the car WHIZZES by before the fog seeps up on to the surface of the road.

140 INT. CAR - NIGHT

Dan O'Bannon, the weatherman from the Coast Guard weather station, drives along, oblivious to his close call. He listens to the radio.

STEVE
(over radio)
I've got some more birthday music and a few other surprises, and then I'll be ready to check in with the weatherman.

The MUSIC begins. O'Bannon grins at the radio.

O'BANNON
And the weatherman will be ready to check in with you!

CUT TO:

141 INTERCUT PHONE CONVERSATION - STEVE - NICK

Steve turns from the microphone and picks up the telephone.

STEVE
Hello.

NICK
Still here.

STEVE
Listen, there's one other thing. It may have nothing to do with the Sea Grass but . . .

NICK
Anything.

(CONT'D)

141 CONTINUED

STEVE
My son found a piece of driftwood this morning . . .

CUT TO:

142 INT. WEATHER STATION - NIGHT

MEL SLOAN, a weatherman, turns around from his bank of machinery as O'Bannon steps in the door. MUSIC plays from a radio in the background.

O'BANNON
How's it going, Mel?

SLOAN
Your girlfriend on the radio's been talking about you.

O'BANNON
I came in tonight just to keep her happy.

Sloan gets up and puts on his coat as O'Bannon takes over his place at the machines.

SLOAN
Yeah. I thought you were off tonight.

O'BANNON
I love my job.

Sloan steps to the door.

SLOAN
Yeah, well you can tell her all about that big mother fogbank moving in southeast there.

O'BANNON
(looks at the radar screen)
Where?

SLOAN
You find it. I'm on my way. See you tomorrow.

(CONT'D)

142 CONTINUED

O'BANNON
(still searching the scope)
See you . . .
(sees it)
Aha, there you are!

CUT TO:

143 EXT. HILLSIDE - NIGHT (EFFECT)

We are on top of a small hillside looking down into some trees which GLOW RADIANTLY, filled with fog. Suddenly over the edge of the hill the leading edge of the fog creeps like vaporous fingers.

CUT TO:

144 INT. TAVERN - NIGHT

Nick returns from the phone.

NICK
I'm making a trip out to the lighthouse on Spivey Point. You want to come?

CUT TO:

145 EXT. SQUARE - SPEAKER'S PLATFORM - NIGHT

Kathy is in the middle of her speech. She is managing to hold herself together.

KATHY
. . .and all of us living here in Antonio Bay today owe a great debt of gratitude to those men and women a hundred years ago who struggled and fought and sacrificed to make this town grow and prosper into what it is today.

APPLAUSE from the crowd. Below the speaker's platform we see Nick and Elizabeth slip out of the tavern, jump into Nick's truck and pull away from the square.

CUT TO:

146 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

The phone RINGS. Steve picks it up.

STEVE
Hello, KAB.

147 INT. WEATHER STATION

O'BANNON
How are you, sweetheart?

148 INTERCUT PHONE CONVERSATION

STEVE
I thought you were celebrating.

O'BANNON
Just couldn't spend an evening without you.

STEVE
I'm up in about thirty seconds. What's new?

O'BANNON
Another fogbank.

A look of alarm comes over Steve's face.

STEVE
Where?

O'BANNON
Coming in off the ocean from the southeast. It's moving inland now. Should be right here at the weather station in about five, ten minutes.

CUT TO:

149 EXT. ROAD - NIGHT

Nick's truck ROARS by down the lonely road.

150 INT. TRUCK - NIGHT

Nick and Elizabeth rumble along. The front window is completely gone and the wind whips through. Elizabeth huddles close to Nick.

(CONT'D)

150 CONTINUED

STEVE
(over radio)
I've got a special weather bulletin. [redacted] The Coast Guard weather station reports a fogbank moving southeast along the coast.

Both Nick and Elizabeth react.

STEVE (CONT'D)
(over radio)
For whoever's interested, that's the weather station out on old Russellville Road.

151 EXT. ROAD

Nick's truck passes a turnoff, SCREECHES to a stop, backs up and turns on to the other road.

CUT TO:

152 INT. WEATHER STATION - NIGHT

O'Bannon is still on the phone.

O'BANNON
(into phone)
Hello?

153 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve quickly flips a record on and picks up the receiver.

STEVE
Dan, you still there?

154 INTERCUT PHONE CONVERSATION

O'BANNON
Still here. You sound different tonight, sort of intense . . .

STEVE
I just feel like talking, that's all.

(CONT'D)

154 CONTINUED

O'BANNON
You told me the other day you didn't like talking on the phone cause you said you talk all day on the radio.

STEVE
Dan, where's the fog now?

Dan glances at his radar scope.

DAN
I should be able to see it from my front door.

Steve thinks to herself a moment.

STEVE
Wait a minute, Dan, I'm going to try something. Hold on.

Steve gets up and goes to the window, the phone in her hands. She flicks a light switch and the station lights go out, leaving only the eerie glow of the machines. Steve stares out of the window.

155 STEVE'S POV - COAST (EFFECT)

In the moonlight we can see way up the coast, past beach houses and hillsides.

There in the distance is the FAINT PULSING GLOW OF THE FOG!

156 ANGLE ON STEVE

She puts the receiver to her ear.

STEVE
I can see it!

157 INT. WEATHER STATION

O'BANNON
What's the big deal? If you've seen fog once, you've seen it for life.

As he talks we see a window behind O'Bannon in the background. Thin wisps of fog curl up outside the pane of glass.

158 INT. KAB - TOP OF LIGHTHOUSE

STEVE
There's something different about this fog, Dan. It . . . it glows. Can you see anything yet?

159 INT. WEATHER STATION

The fog completely covers the window behind O'Bannon.

O'BANNON
Glows? Oh, I get it. You take something to keep you going, right? Gets you a little weird sometimes?

Suddenly the lights in the weather station go out.

O'BANNON (CONT'D)
Hey . . .

STEVE
(over telephone)
What?

O'Bannon stares at the machinery.

O'BANNON
The lights went out and everything's [redacted] going crazy! My compass is spinning and . . . [redacted] the temperature's dropping!

The window behind O'Bannon GLOWS A GHOSTLY WHITE, casting a dull pale light in the station.

O'BANNON (CONT'D)
What the hell is that?

160 INT. KAB - TOP OF LIGHTHOUSE

Steve continues to stare out the window.

STEVE
What is it? What's happening?

161 STEVE'S POV - COAST (EFFECT)

In the distance the FOG PULSES ON AND OFF.

162 ANGLE ON STEVE

STEVE (CONT'D)
Dan, what is it?

163 INT. WEATHER STATION

O'BANNON
Somebody's shining a light outside the window.

STEVE
(over telephone)
Dan, listen to me . . .

O'BANNON
I'm gonna check this out. Hold on, sweetheart.

O'Bannon puts down the phone and stands up. CAMERA MOVES IN to the receiver and we hear Steve on the other end.

STEVE
(over telephone)
Dan . . . Dan!

164 INT. KAB - TOP OF LIGHTHOUSE

STEVE
Please, stay on the phone! Dan . . .

165 INT. WEATHER STATION

The window continues to GLOW. O'Bannon slowly moves across the room toward it.

Suddenly there is a LOUD, SLOW RHYTHMIC POUNDING on the front door.

166 ANGLE ON O'BANNON

He stops cold, staring at the front door. The POUNDING CONTINUES, slow and steady.

O'BANNON
Come on . . . This has gotta be a joke . . .

167 ANGLE ON DOOR

More POUNDING. And at the bottom of the door, through the crack, we see a PALE GLOWING.

168 INT. KAB - TOP OF LIGHTHOUSE

Steve can hear the POUNDING over the receiver.

169 INT. WEATHER STATION

O'Bannon turns back to the receiver behind him.

O'BANNON
(shouts)
Someone at the front door, sweetheart, playing a stupid joke.

O'Bannon starts toward the door, CAMERA MOVING BACK WITH HIM.

O'BANNON (CONT'D)
And whoever it is ain't gonna like finding me home.

170 POV - DOOR

CAMERA MOVES TOWARD THE DOOR. The POUNDING continues, the GLOW under the door brighter!

171 INT. KAB - TOP OF LIGHTHOUSE

STEVE
(shouts into telephone)
Dan, stay away from the door!

172 INT. WEATHER STATION

O'Bannon grabs the doorknob and pulls the door open.

There is nothing there except a solid wall of PALE, GLOWING FOG.

O'Bannon peers out into it.

O'BANNON
Hello?

Silence.

(CONT'D)

172 CONTINUED

O'BANNON (CONT'D)
Someone there?

Again silence.

173 LOW ANGLE FROM OUTSIDE DOOR

With his hand still on the doorknob in foreground, O'Bannon turns back and shouts at the phone.

O'BANNON
(shouts)
I think some asshole got drunk and started taking this hundred year business a little too seriously . . .

Suddenly a black, slime-covered hand reaches into frame and grabs O'Bannon's arm.

O'Bannon jumps and turns around. His eyes widen in horror at what he sees. He opens his mouth and SCREAMS!

174 INT. KAB - TOP OF LIGHTHOUSE

Steve hears O'Bannon's PIERCING SCREAMS over the receiver.

STEVE
(screams)
DAN!

175 INT. WEATHER STATION - WIDE SHOT - DOOR

Fog fills up the weather station. The doorway is totally obscured. We can only hear O'Bannon's SCREAMING.

Then from outside the door the fog GLOWS BRIGHTLY, and backlit we see two figures struggling in the doorway. A huge black shape lifts O'Bannon off the floor like a rag doll.

176 INT. KAB - TOP OF LIGHTHOUSE

Steve listens in horror over the phone.

(CONT'D)

176 CONTINUED

Then a CACAPHONY OF SHATTERING GLASS, as if every piece of glass in the station broke at the same time!

Then suddenly dead silence.

Steve listens. Nothing.

STEVE
(weakly)
Dan . . .

177 INT. WEATHER STATION - ANGLE ON WINDOW

Through the broken window we see the fog slowly drift down and disappear below the bottom sill.

CAMERA PULLS BACK TO REVEAL the room. The fog is gone. The station is clear, dark and quiet.

Through the front door we see two headlights appear in the distance and grow larger and larger until they stop right in front of the door.

The truck doors SLAM and then Nick and Elizabeth appear at the door. Nick CLICKS on a flashlight and they step inside.

ELIZABETH
The windows are all broken!

Nick rushes over to the machines.

NICK
Look at these gauges! The thermometer is stuck at twenty degrees!

Nick sees the phone receiver and picks it up.

NICK
(into phone)
Hello?

178 INT. KAB - TOP OF LIGHTHOUSE

Steve slowly hangs up the phone. She stands for a moment by the window, then looks out again.

179 STEVE'S POV - COAST (EFFECT)

The fog has disappeared.

180 ANGLE ON STEVE

She flips on the lights and hurries over to the microphone. She flips a switch.

STEVE
Sorry to interrupt the music, but I have an urgent bulletin. Will Sheriff David Simms please contact KAB Radio immediately? The number is 557-2131. This is an emergency!

We see a red light flashing on the telephone, but Steve does not.

CUT TO:

181 INT. WEATHER STATION - NIGHT

Nick waits on the phone as it RINGS distantly. Finally he hangs up.

NICK
No answer. Maybe she's on the air.

He looks at Elizabeth.

NICK (CONT'D)
Come on.

They walk out of the station back to the truck.

CUT TO:

182 EXT. ANTONIO BAY SQUARE - SPEAKER'S PLATFORM - NIGHT

As Kathy continues her speech we see the BARTENDER from the tavern step up on the speaker's platform and whisper something in the sheriff's ear.

KATHY
. . . and all of us need to redouble our efforts and work together. We have a vital, thriving community and I say we've got to keep it that way!

(CONT'D)

182 CONTINUED

As the crowd APPLAUDS her the sheriff excuses himself and leaves the platform.

CUT TO:

183 EXT. TELEPHONE POLE - NIGHT (EFFECT)

LOW ANGLE looking up a telephone pole.

There is a GLOW on the pole and then we see the fog slowly creeping up it, moving toward the mass of wires at the top.

CUT TO:

184 INT. TAVERN - NIGHT

The sheriff walks through the front door and heads for the pay phone at the rear of the tavern. He lifts the receiver and inserts a dime.

CUT TO:

185 EXT. ANGLE AT TOP OF TELEPHONE POLE (EFFECT)

The fog envelopes the top of the telephone pole. A wispy finger of mist curls around a cluster of wires.

CUT TO:

186 INT. KAB - TOP OF LIGHTHOUSE

The phone RINGS and Steve instantly picks it up.

STEVE
Hello, KAB.

CUT TO:

187 EXT. ANGLE AT TOP OF TELEPHONE POLE (EFFECT)

The wires have turned white, frosted over by the cold fog. One by one the wires begin to SNAP!

CUT TO:

188 INT. TAVERN

The sheriff punches the receiver cradle.

SHERIFF
Hello . . . hello?

CUT TO:

189 INT. KAB - TOP OF LIGHTHOUSE

Steve jiggles the phone cradle.

STEVE
Sheriff Simms . . . ?

She presses the cradle down, trying to get a dial tone. Nothing. The phone is dead.

CUT TO:

190 EXT. ANTONIO BAY POWER STATION - NIGHT (EFFECT)

The THRUMM of turbines and generators comes from a huge, concrete and steel building. A lit sign in front of the building reads:

ANTONIO BAY POWER STATION
#2
California Edison

Slowly the fog rises up over the sign and envelops it.

CUT TO:

191 EXT. ROAD - NIGHT

Nick's truck ROARS by CAMERA.

192 INT. TRUCK - NIGHT

Nick and Elizabeth listen to Steve on the radio.

STEVE
(over radio)
. . . and there's a problem with the telephones here, so I'm going to stay on the air and just hope that someone's listening.

CUT TO:

193 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

STEVE
(into microphone)
There's an emergency situation in Antonio Bay. Will someone from the sheriff's department immediately get to the Coast Guard weather station out on the old Russellville Road. There is a possibility that someone is injured or . . . dead.

CUT TO:

194 INT. ANTONIO BAY POWER STATION - LOW ANGLE - NIGHT (EFFECT

We are LOW to the floor by the door of the power station. In the background are the huge machines THRUMMING with power.

The fog creeps under the door and drifts across the floor toward the machines!

CUT TO:

195 EXT. ANTONIO BAY SQUARE - SPEAKER'S PLATFORM - NIGHT

KATHY
. . . and as we make our way across the park for the unveiling of the statue, I think we should all keep in mind the significance of this night for every citizen of Antonio Bay.

The crowd in the bleechers light up their candles.

CUT TO:

196 INT. POWER STATION - ANGLE ON GENERATOR (EFFECT)

The fog envelops a huge generator.

A wisp curls sharply into the spinning turbine. Suddenly the screen goes WHITE as the generator shorts out!

CUT TO:

197 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

All the lights flicker and dim. The machines DRONE to a stop.

Steve looks at her dials. They are dead.

CUT TO:

198 EXT. ANTONIO BAY SQUARE - NIGHT

All the lights in the tavern, surrounding buildings, streetlights, everything is out. There is a flickering glow from the fifty or so candles.

Kathy, the mayor and the other dignitaries are confused.

KATHY
(into her mike)
We should all proceed . . .

She realizes it doesn't work so she steps to the edge of the platform.

KATHY (CONT'D)
(shouting)
We should all proceed over to the statue. Single file. Please, don't push. Take your time.

The crowd starts filing out of the bleechers. The mayor steps up next to Kathy.

MAYOR
I would say an auspicious moment for a power failure.

CUT TO:

199 INT. KAB - TOP OF LIGHTHOUSE

Steve YANKS at the cord of her auxiliary generator. It SPUTTERS a couple times but doesn't turn over. She YANKS again. A few more SPUTTERS.

Steve stands up to marshall her strength and sees something out the window. She steps close to the glass.

200 STEVE'S POV - COAST - BEACH HOUSES (EFFECT)

The fog is a huge GLOWING mass that moves down the coast toward a cluster of beach houses.

It is gigantic, PULSATING WITH LIFE, spreading across the beach.

201 ANGLE ON STEVE

She stares in horror, and then a realization hits her.

STEVE
ANDY!

CUT TO:

202 INT. STEVE'S BEACH HOUSE - NIGHT

All the lights are out. Mrs. Kobritz has lit some candles. She and Andy sit in the front room by the window.

ANDY
Why did the lights go out?

MRS. KOBRITZ
There's no need to worry, Andy. They'll be back on in no time.

ANDY
I think it's kind of neat.

Suddenly there is a FAINT GLOWING from the window. Mrs. Kobritz stands up and looks out.

MRS. KOBRITZ
Well, now, what's this?

CUT TO:

203 INT. KAB - TOP OF LIGHTHOUSE

Steve punches the elevator button madly. It, along with the other machines, are dead. She races to the stairwell door and opens it, throwing back the huge bolt, then stops. She rushes back to the window.

204 STEVE'S POV - COAST - BEACH HOUSES (EFFECT)

It is too late for her to get to the beach house. The fog is moving right up on the cluster of houses, starting to envelop them!

205 ANGLE ON STEVE

She realizes it. Frantically she pulls at the generator cord again and again with all her strength. The generator SPUTTERS and PURRS but doesn't turn over.

CUT TO:

206 INT. STEVE'S BEACH HOUSE - NIGHT

Mrs. Kobritz and Andy stand at the window looking out, their faces illuminated by the PALE GLOW of the approaching fog.

ANDY
What is it?

MRS. KOBRITZ
Looks like . . . fog. It's moving right past Mrs. Oliver's house . . . coming right this way. . .

207 EXT. BEACH HOUSE - NIGHT

LOW ANGLE looking up at the beach house from the sand. We see Mrs. Kobritz and Andy standing at the window. Moving past CAMERA low to the beach is the leading edge of the fog!

CUT TO:

208 INT. KAB - TOP OF LIGHTHOUSE

In a frenzy Steve pulls on the generator cord.

STEVE
Please . . . please . . .

Suddenly the generator SPUTTERS to life, HUMMING steadily. The lights in the station fade on!

Steve rushes to the microphone and flips it on.

(CONT'D)

208 CONTINUED

STEVE
(into microphone)
Andy, get out of the house! Run! Mrs. Kobritz, get him out of the house!

CUT TO:

209 INT. STEVE'S BEACH HOUSE

The radio, like the lights, is dead. Mrs. Kobritz and Andy stand at the window.

MRS. KOBRITZ
I think maybe we'd better close all the windows, Andy. Are your bedroom windows closed?

ANDY
I'll go see.

Andy turns from the window and runs into his bedroom. Outside the window the fog starts to seep across the glass.

CUT TO:

210 INT. KAB - TOP OF LIGHTHOUSE

STEVE
(into microphone)
Andy get out! Run! Please, someone, my son is trapped! 887 White Beach Lane!

CUT TO:

211 INT. TRUCK - NIGHT

Nick and Elizabeth listen to Steve's voice on the radio.

STEVE (CONT'D)
(over radio)
My son is trapped by the fog! 887 White Beach Lane! Please help him!

Elizabeth points.

(CONT'D)

211 CONTINUED

ELIZABETH
There it is!

212 POV THRU OPEN TRUCK WINDOW

A street sign at the intersection ahead is lit by the truck headlights:

WHITE BEACH LANE

213 EXT. INTERSECTION - NIGHT

The truck SCREECHES a hard turn down White Beach Lane.

CUT TO:

214 INT. STEVE'S BEACH HOUSE - NIGHT

Andy returns from his bedroom to find the entire window covering and GLOWING with the fog.

ANDY
Wow, lookit that!

MRS. KOBRITZ
Are all your windows closed?

ANDY
Yes m'am.

Mrs. Kobritz turns away from the window for a moment.

MRS. KOBRITZ
I wonder about your mother's bedroom.

Suddenly a black human-like shape backlit by the GLOWING fog walks by the window behind her.

She doesn't see it but Andy does.

ANDY
Mrs. Kobritz . . .

MRS. KOBRITZ
I'm sure I closed them, but I'd better make sure.

(CONT'D)

214 CONTINUED

Mrs. Kobritz starts toward the bedroom.

ANDY
There's somebody outside. I just saw him walk by the window.

There is a POUNDING at the front door, a SLOW STEADY KNOCKING.

CUT TO:

215 EXT. WHITE BEACH LANE - NIGHT

Nick's truck BLASTS down White Beach Lane at full speed.

CUT TO:

216 INT. STEVE'S BEACH HOUSE

Mrs. Kobritz hesitates by the door. The POUNDING continues.

MRS. KOBRITZ
Andy, I want you to go to your room.

ANDY
I think I should stay . . .

MRS. KOBRITZ
Right now.

ANDY
Yes m'am.

Andy starts slowly for his room, but slows to a stop by the doorway.

Mrs. Kobritz opens the front door. There is nothing there except a wall of fog that slowly seeps into the house.

217 ANGLE FROM BEDROOM DOOR - ANDY - MRS. KOBRITZ

We see Andy in foreground, Mrs. Kobritz across the room by the front door. She turns around and sees him poised by his bedroom door.

(CONT'D)

217 CONTINUED

MRS. KOBRITZ
Andy, go to your room!

Andy doesn't turn around.

ANDY
I want to see who it is.

Mrs. Kobritz, looking at Andy, doesn't see the dripping, black shape that steps into the doorway and grabs her from behind, one hand covering her mouth!

Andy doesn't turn around and doesn't hear the death struggle behind him.

ANDY (CONT'D)
Can't I just stay for two seconds, Mrs. Kobritz?

Mrs. Kobritz is lifted off the floor by the thing!

Andy shrugs and steps into his bedroom.

ANDY (CONT'D)
Okay, okay, I'm going.

He closes the door behind him.

CUT TO:

218 EXT. REAR OF BEACH HOUSE - NIGHT

Nick's truck SCREECHES to a stop at the rear of the beach house.

Nick jumps out.

NICK
Get behind the wheel! Keep the engine running!

Elizabeth slides over in the driver's seat as Nick races toward the beach house.

The entire front side of the house is enveloped by the GLOWING FOG. It has started seeping over the roof and around the sides.

(CONT'D)

218 CONTINUED

Nick runs up to a window and peers in. He moves to another window, and then a third.

219 ANGLE ON NICK AT WINDOW

He looks in.

220 INT. ANDY'S BEDROOM

Andy is sitting on his bed, staring at the GLOWING fingers of fog that ooze under his door. There is a POUNDING on the door.

221 ANGLE ON NICK AT WINDOW

He breaks the glass with his elbow.

222 ANGLE ON ANDY

He stares at Nick, suddenly afraid.

223 ANGLE ON NICK AT WINDOW

The window is too high for Nick to crawl in. He reaches his hand through the broken glass to Andy.

NICK
Come on!

224 ANGLE ON ANDY - BEDROOM DOOR

Andy is too scared to move.

ANDY
Mrs. Kobritz!

The POUNDING continues on the door behind him.

225 ANGLE ON NICK AT WINDOW

NICK
Come on! Grab my hand!

226 ANGLE ON ANDY

He looks first at Nick, then at his bedroom door.

227 ANGLE ON DOOR

The edge of the door GLOW BRIGHTLY. CAMERA MOVES IN to the doorknob as it slowly starts to turn.

228 ANGLE ON NICK

NICK
[redacted] GET OUT OF THERE!

229 ANGLE ON ANDY

He leaps off the bed and runs to the window.

230 ANGLE ON DOOR

It slowly opens. The black, dripping, seaweed-covered thing steps into the room.

231 ANGLE ON WINDOW

Andy grasps Nick's hand. Nick quickly pulls him up through the broken glass.

232 EXT. REAR OF BEACH HOUSE

Holding him in his arms Nick races back to the truck.

233 INT. TRUCK

Nick and Andy jump in.

NICK
GO, GO!

Elizabeth jams her foot down on the pedal. The truck rocks forward and stops.

234 ANGLE ON WHEEL

The wheel WHINES, spinning and sinking down into the soft sand under it.

And then we see the fog moving slowly up the sand, a few feet away from the rear of the truck.

235 INT. TRUCK

Elizabeth frantically guns the truck. It rocks back and forth, wheels WHINING.

234 ANGLE ON WHEEL

It sinks deeper and deeper. The fog is inches away.

235 INT. TRUCK - ANGLE ON NICK & ANDY - PASSENGER WINDOW

Thru the passenger window we see the fog moving toward the truck. It GLOWS and there is the human-like thing walking through it ten feet away from the window!

236 ANGLE ON ELIZABETH

She shoves the truck into reverse.

237 ANGLE ON WHEEL

The wheel backs out of its hole.

238 ANGLE ON ELIZABETH

She tries to shove it into first. The gears GRIND.

239 ANGLE ON NICK & ANDY - PASSENGER

The thing is next to the truck, reaching in at them!

240 ANGLE ON ELIZABETH

She SLAMS the shift into first.

241 ANGLE ON REAR OF TRUCK

The truck ROARS away from CAMERA off into the darkness, away from the fog.

242 INT. TRUCK

Elizabeth's hands are shaking on the wheel as they hurtle back along White Beach Lane. Nick reaches over Andy and puts his arm around her.

CUT TO:

243 EXT. ANTONIO BAY SQUARE - PARK - NIGHT

The candlelight procession moves slowly through the park past the now un-veiled statue of the Elizabeth Dane depicted crashing on the rocks. Kathy, Sandy and the mayor stand watching the crowd slowly move by as the sheriff walks up to them.

SHERIFF
I'm sorry mayor, Mrs. Williams, but we're going to have to break this up.

KATHY
Why?

SHERIFF
The power should have been on by now, [redacted]. Eddie's got a portable radio in the tavern and we've been listening to Steve Wayne over at the lighthouse. She's been broadcasting for the last twenty minutes about some kind of trouble down at the beach, something about her son. Whatever it is, I think it's best that everybody go on home until I can find out what's going on.

KATHY
Ten minutes and everybody will have seen the statue. Just ten minutes.

SHERIFF
Alright. Let's get 'em through and call it a night.

The sheriff moves to the procession and begins urging people to move faster. The mayor turns to Kathy.

MAYOR
I think it might a good idea for you to go on home, Kathy. We can take care of things here.

KATHY
I should see it through to the end.

(CONT'D)

243 CONTINUED

SANDY
Mrs. Williams, there's nothing more to do here. Right now I think you need to be at home.

Kathy looks at her a moment and then smiles.

KATHY
A little annoying, but you're right, Sandy. I think I'd like to go home. And I'd like you to stay with me.

SANDY
Yes m'am.

Kathy and Sandy turn away from the procession and walk across the park toward the silver Cadillac.

CUT TO:

244 STEVE'S POV - COAST - BEACH HOUSES (EFFECT)

The fog moves away from the cluster of beach houses, drifting slowly inland.

245 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve stands at the window staring. She has unscrewed the microphone and holds it in her hands.

STEVE
(into microphone)
Andy . . . I don't even know if you can hear me . . .
I'm sorry that I didn't come for you, that I wasn't there . . . I had to stay here and try to reach someone and get someone to find you. And I don't know if they even heard me . . . I'm going to stay here, Andy. If you're safe then it's all right, and if you're not . . . I can see from up here, and maybe I can help . . . I hope you understand . . . that I've got to stay here . . .

(CONT'D)

245 CONTINUED

Steve leans her head against the glass and cries. Slowly she lifts her head again and looks out.

STEVE (CONT'D)
(into microphone)
The fog . . . is moving inland, away from the beach, toward Antonio Bay.

CUT TO:

246 EXT. STREET - NIGHT

Nick's truck hurtles along a street leading into town.

247 INT. TRUCK - NIGHT

Nick, Elizabeth and Andy listen to Steve on the radio.

STEVE (CONT'D)
(over radio)
It's just hitting the outskirts of town . . . Broad Street . . . Clay Street . . . now over to State Street . . .

NICK
That's just up ahead.

Suddenly Elizabeth SLAMS on the brakes.

248 POV THRU OPEN TRUCK WINDOW

Just down the street the fog drifts between houses.

249 INT. TRUCK

NICK
Back up and take a left!

250 EXT. STREET

The truck lurches backward, stops and careens off down a side street.

CUT TO:

251 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

STEVE (CONT'D)
(into microphone)
It's over by the armory. I can't remember the street. Highland . . . No, I think it's Chestnut . . . Now it's turned on to Main . . .

CUT TO:

252 EXT. TOWN STREET - NIGHT

Kathy's Cadillac moves along the darkened street.

253 INT. CADILLAC - NIGHT

Sandy drives. Kathy sits staring out of the window.

SANDY
Feel like listening to some music?

KATHY
Sure.

Sandy CLICKS on the radio.

STEVE (CONT'D)
(over radio)
. . . it's moving faster now. Up Regent Avenue . . . to Smallhouse Road.

KATHY
What's that?

SANDY
It's Steve Wayne.

STEVE (CONT'D)
(over radio)
Now it's spreading out. Up to the end of Smallhouse . . . over to 10th Street.

254 POV THRU WINDSHIELD

The dark street suddenly GLOWS at the other end. The fog moves right toward the Cadillac.

255 INT. CADILLAC

KATHY
Sandy . . .

Sandy brakes to a stop.

STEVE (CONT'D)
(over radio)
It's moving down 10th Street.

256 POV THRU WINDSHIELD

The fog gets closer and closer to the Cadillac.

STEVE (CONT'D)
(over radio)
If you're on the south side of town go north . . . Stay away from the fog . . .

257 INT. CADILLAC

SANDY
What is she saying?

KATHY
Sandy, back up!

258 POV THRU WINDSHIELD

The fog is right on top of the Cadillac.

259 EXT. CITY STREET

The Cadillac ROARS straight back, tires SQUEALING, burning rubber, and fishtails a turn backward on to a side street.

260 INT. CADILLAC

The two women stare up the street in front of them.

261 POV THRU WINDSHIELD

Another wall of GLOWING FOG moves out of the side street across from them, right toward the car.

262 EXT. CITY STREET

The Cadillac SCREECHES a turn back down the street.

CUT TO:

263 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve continues at the window with the microphone.

STEVE
(into microphone)
The fog is sweeping inland now . . . almost like a wall across the east end of town. It seems to be slowing down now . . . not spreading as fast . . . settling in . . .

There is a CLANKING sound from somewhere down below. Steve turns around and glances over at the elevator doors.

At the same time we hear the SOUND OF THE ELEVATOR STARTING UP.

Steve quickly opens a glass door and steps out on to the railing. She leans over and looks down.

264 STEVE'S POV - DOWN LIGHTHOUSE

The fog has completely surrounded the lighthouse at the bottom.

265 INT. KAB - TOP OF LIGHTHOUSE

Steve jumps back inside and closes the door. She races over to the elevator doors.

266 ANGLE DOWN ELEVATOR SHAFT

The elevator slowly rises toward the top of the lighthouse.

267 ANGLE ON STEVE

She steps around the side of the elevator doors and opens the engine casing.

(CONT'D)

267 CONTINUED

Then she grabs a casette recorder, stands back and throws it into the engine.

The engine WHINES, showering sparks out into the room, and then suddenly dies.

268 ANGLE DOWN ELEVATOR SHAFT

The elevator stops.

269 ANGLE ON STEVE

She rushes to the stairwell door and opens it.

From way below is the SOUND OF FOOTSTEPS on the metal stairwell.

270 ANGLE ON STAIRWELL

Two blackened feet, laced with seaweed and dripping with water, move slowly up the stairwell.

271 ANGLE ON STEVE

She SLAMS the stairwell door shut and bolts it. Then she goes back to the window and picks up the microphone.

STEVE
(into microphone)
The fog has surrounded the lighthouse here at Spivey Point.

CUT TO:

272 INT. CADILLAC - POV THRU WINDSHIELD - NIGHT

Through the windshield of the Cadillac we move up the small driveway toward the church, then around the side past the cemetary to the rear. Parked by the rear door is the truck. Nick, Elizabeth and Andy are just getting out.

273 EXT. REAR OF CHURCH - NIGHT

The Cadillac SCREECHES to a stop. Kathy and Sandy get out and huddle with Nick, Elizabeth and Andy in the beam of the headlights.

(CONT'D)

273 CONTINUED

KATHY
It cut us off!

NICK
Where is it?

KATHY
Right behind us, coming up the drive!

NICK
Inside!

They run to the rear door.

274 INT. CHURCH - NIGHT

The church is dark, lit only by the flickering candles on the altar. Father Malone stands staring out one of the front windows holding an almost empty bottle of liquor as they rush inside. Nick SLAMS the door and locks it. The group moves over to Father Malone at the window.

KATHY
Father Malone . . .

NICK
Can you see it?

FATHER MALONE
There . . .

275 POV THRU CHURCH WINDOW (EFFECT)

The GLOWING FOG is a long, solid mass moving up the hill toward the church.

276 INT. CHURCH

NICK
Is there a basement or cellar in here?

FATHER MALONE
We can't hide from it. No matter where we go it will find us.

KATHY
We have to try!

Andy peers out the window.

(CONT'D)

276 CONTINUED

ANDY
Look! There's some people out there!

277 POV THRU CHURCH WINDOW (EFFECT)

As the FOG GLOWS we see ten of them spread out in a slow-moving line, the ghosts of the Elizabeth Dane marching toward the church.

278 INT. CHURCH

ELIZABETH
They're not people . . .

NICK
We can't stand here, Father!

KATHY
There's a study in the back with only one door. I'll show you the way.

The group starts toward the rear of the church. Father Malone remains at the window staring out in fascination. Nick turns and rushes back to him. He grabs the priest, takes the bottle out of his hand and pulls him along with the others.

NICK
Come on, Father . . . .

Nick hurls the bottle.

279 ANGLE ON WALL - FLOOR

The bottle SMASHES against the stone wall. The liquor runs down the wall, CAMERA FOLLOWING IT to the Journal of Father Patrick Malone lying on the floor.

280 INT. CHURCH STUDY - NIGHT

They move inside. Nick secures the door. Sandy looks out the rear window.

SANDY
They're in back!

281 POV THRU STUDY WINDOW (EFFECT)

The fog has completely surrounded the church. Five ghosts move slowly toward the rear.

CUT TO:

282 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

The fog seeps over the bottom sill of one of the lighthouse windows. It hovers outside the glass.

STEVE
(into microphone)
It's reached the windows now . . .

CUT TO:

283 INT. CHURCH STUDY - NIGHT

FATHER MALONE
Blake and his men have come for us. It's our day of judgement.

NICK
What are you talking about? Who's Blake?

KATHY
It's in the journal.

FATHER MALONE
We are cursed, all of us here.

NICK
What journal?

Kathy looks around the room.

KATHY
Where is it?

Father Malone almost has a smile on his face as he points to the door to the sanctuary.

FATHER MALONE
It's in there.

CUT TO:

284 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

All the windows are covered with fog!

STEVE
(into microphone)
The top of the lighthouse is covered with fog . . .

Then there is a POUNDING at the stairwell door and a GLOWING under the crack.

STEVE (CONT'D)
Someone's at the stairwell door . . .

CUT TO:

285 INT. CHURCH - NIGHT

Through the front windows we see the GLOWING FOG and the black shapes coming right up to the church.

CAMERA PANS DOWN to the journal lying on the floor.

286 INT. CHURCH STUDY

The door to the sanctuary is open. Nick stands there peering into the candlelit sanctuary.

NICK
By the window . . .

FATHER MALONE
It can do us no good now.

NICK
It's all we've got!

Nick steps into the sanctuary. Elizabeth moves to the door.

ELIZABETH
Nick!

NICK
If anything happens shut the door and lock it!

287 INT. CHURCH

Nick rushes through the darkness, past the candlelit altar, up to the front of the church. He moves along the wall and ducks under the window. He picks up the journal.

Suddenly the window above him SHATTERS and a black, dripping hand reaches through!

Nick rolls away from the window, jumps to his feet and runs back toward the study door.

As Nick moves past the rear door BLASTS open. A thing steps through, reaching for Nick! He ducks out of its way, overturns a pew between them and races back to the study door. It SLAMS shut behind him!

CUT TO:

288 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

The upper hinge on the stairwell door BREAKS from its molding. The door buckles in, still held by the lower hinge.

Steve stands helpless in the middle of the room as the thing on the other side of the door POUNDS away at it!

CUT TO:

289 INT. CHURCH - NIGHT

SMASH! Another window in the front of the church SHATTERS! A dark shape crawls through the broken glass!

290 INT. CHURCH STUDY

The others react to the SHATTERING OF GLASS in the sanctuary as Nick looks up from the journal.

NICK
It was on the driftwood! "Twelve must die".

He looks at Elizabeth.

ELIZABETH
Three men on the Sea Grass . . .

(CONT'D)

290 CONTINUED

Kathy looks at Elizabeth.

KATHY
(quietly)
Al's dead, isn't he?

Sandy steps next to Kathy and puts her arm around her.

NICK
The weatherman is four.

ANDY
Mrs. Kobritz . . .

NICK
Five.

FATHER MALONE
There was a young woman who lit the bonfire at Spivey Point.

NICK
Steve at the lighthouse . . .

Andy looks up at him.

ANDY
My mom!

Elizabeth leans down to him.

ELIZABETH
It's going to be all right, Andy.

NICK
That's six.

KATHY
And the six of us makes twelve!

FATHER MALONE
They came back for the twelve original conspirators, and we're going to die in their place.

Suddenly the rear window of the study SHATTERS! A shape starts through into the room!

(CONT'D)

290 CONTINUED

Nick grabs a filing cabinet and shoves it up into the window. Sandy and Elizabeth help him hold it there as the thing on the other side claws against it, trying to get in.

Kathy picks up the journal. More windows SHATTER in the church.

KATHY
Wait a minute! Listen to this!
(reads from the journal)
"Were it possible to raise the dead I would return Blake's fortune to him, almost intact save the money spent on these stone walls that hide it."

Father Malone takes the journal from her and reads.

KATHY (CONT'D)
They didn't use all the money! They built the church and hid the rest of it!

FATHER MALONE
"My fellow conspirators believe that the confiscated fortune has been stolen from them, when in fact I am the thief and God's temple is the tomb of gold."

Father Malone drops the journal and rushes to the hole in the wall. He grasps the slab below and pulls. The slab moves!

FATHER MALONE (CONT'D)
Help me!

Kathy rushes over. Together they pull at the stone slab. It finally gives way and falls to the floor.

In the large opening behind the slab is a huge wooden chest!

CUT TO:

291 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve shoves a table up against the buckling stairwell door.

Suddenly a hand reaches through the space between the door and the wall and grabs her arm!

Steve struggles, the clawing hand RIPPING her blouse. She pulls free, staggering backward.

The table moves and the stairwell door RIPS off its remaining hinge. The thing steps into the room!

Steve races to the windows, opens the glass door and steps out on to the railing.

292 ANGLE ON STEVE - RAILING

She is covered with fog. She moves down the railing around the outside of the lighthouse.

293 STEVE'S POV - ROOM - THING - MOVING SHOT

Inside she sees the thing walk across the room to the glass door after her!

CUT TO:

294 INT. CHURCH STUDY - NIGHT

SNAP! The top of the chest swings open revealing thousands of gold coins.

Suddenly the filing cabinet surges backward. A ghostly hand thrusts in and grabs Sandy's hair! She SCREAMS as it starts to pull her through!

Nick, Elizabeth and Kathy beat at the hand but it has her. The hand pulls Sandy up between the cabinet and the window sill. Nick holds on to her legs.

Father Malone drags the chest to the door.

FATHER MALONE
I can stop them!

He quickly unlocks the door and opens it. The others struggle at the window with Sandy and don't see him. He pushes the chest through the door and steps out.

(CONT'D)

294 CONTINUED

But Andy sees him and rushes to the door.

ANDY
Don't go out there!

Father Malone closes the door behind him. Andy grabs the doorknob and tries to open it.

295 INT. CHURCH

Father Malone holds the door shut. He looks out into the church sanctuary.

295 POV - CHURCH SANCTUARY

It is filled with fog. As the fog GLOWS we see the ghosts moving slowly toward us.

296 ANGLE ON FATHER MALONE

FATHER MALONE
Blake! Take back your gold!

With his foot his gives the chest a push.

297 POV - CHURCH SANCTUARY

The chest slides out into the sanctuary, tipping over, spilling gold coins across the floor. The ghosts suddenly stop, except for one who walks up to the chest. In the light from the candles we can't see his features clearly except for two, blood-red burning eyes. It is Blake.

298 ANGLE ON FATHER MALONE

FATHER MALONE
Blake . . .

Father Malone releases his hold on the door and rushes forward into the sanctuary. The door opens and Andy steps out.

ANDY
Father Malone!

299 ANGLE ON ALTAR - BLAKE - MALONE

Father Malone runs up to Blake.

(CONT'D)

299 CONTINUED

FATHER MALONE
It was my grandfather who stole your fortune! It's me who must answer for him! Take me, Blake! Take me for the twelve!

Blake stares at him with glowing red eyes. Then suddenly he grabs Father Malone around the neck and lifts him up off his feet!

300 ANGLE ON CANDLES - ROBE

Father Malone's robe droops down into the burning candles. It catches fire!

301 ANGLE ON MALONE

A flame shoots up Father Malone's back . . .

302 ANGLE ON BLAKE'S ARM

and up across Blake's arm!

303 TWO SHOT - BLAKE & MALONE

They burst into flames!

There is a SUDDEN HOLLOW METALLIC SCREAM and the sanctuary goes white with a sudden EXPLOSION!

304 INT. CHURCH STUDY

Smoke billows into the study.

Suddenly Nick pulls Sandy back through the window. The hand is gone.

ELIZABETH
Andy!

They rush out into the sanctuary.

305 INT. CHURCH

Andy stands there as the others come up.

ANDY
It went away. . .

306 POV - SANCTUARY

CAMERA PANS the sanctuary.

The fog, the ghosts, and the gold are gone!

Only Father Malone's charred body remains.

CUT TO:

307 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve stands out on the railing in the cold night air. The night is clear. The thing in the room is gone. There is complete silence.

CUT TO:

308 EXT. REAR OF CHURCH - NIGHT

Nick, Elizabeth and Andy, and Kathy and Sandy step out of the church. They look out over the town.

309 POV - ANTONIO BAY (EFFECT)

Antonio Bay is clear and quiet.

310 EXT. REAR OF CHURCH

Kathy goes over to her car and turns on the radio. We hear Steve's voice.

STEVE
(over radio)
. . . and I can see car headlights moving on the streets again. Looks like the power's on again from Main Street to the Scottsville Road . . .

Nick bends down to Andy.

NICK
Let's go over and see your mom, okay?

ANDY
Okay.

CUT TO:

311 INT. KAB - TOP OF LIGHTHOUSE - NIGHT

Steve is at the window with the microphone.

STEVE
(into microphone)
I don't think any of us knows exactly what happened to our town, tonight. Something came out of the fog and tried to destroy us. In one moment it vanished, but if this has been anything but a nightmare, and all of us don't wake up to find ourselves safely asleep in our beds, it could come again. To the ships at sea who can hear my voice, look into the darkness across the water. Look for the fog . . .

FADE OUT.

THE END